

8th FALL FACTS

MAJOR ARTICLES

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TV FEATURES

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The customers' choice!

People's tastes vary so widely that radio manufacturers offer more than 200 different models and colors. No matter what their taste in radios, Southern Californians agree on a marked preference for radio. And buy more than 266,000 radio sets a year-70% more than tr. (They use them, too. Westerners

spend an average of 17.3% more time with their radios than the national average.)

One other point Southern Californians agree on. Having free choice of radio stations to listen to, they listen more to KNX-day and night, month after month, year after year-than to any other station.

LOS ANGELES • 50,000 WATTS KNX
Represented by CBS RADIO SPOT SALES

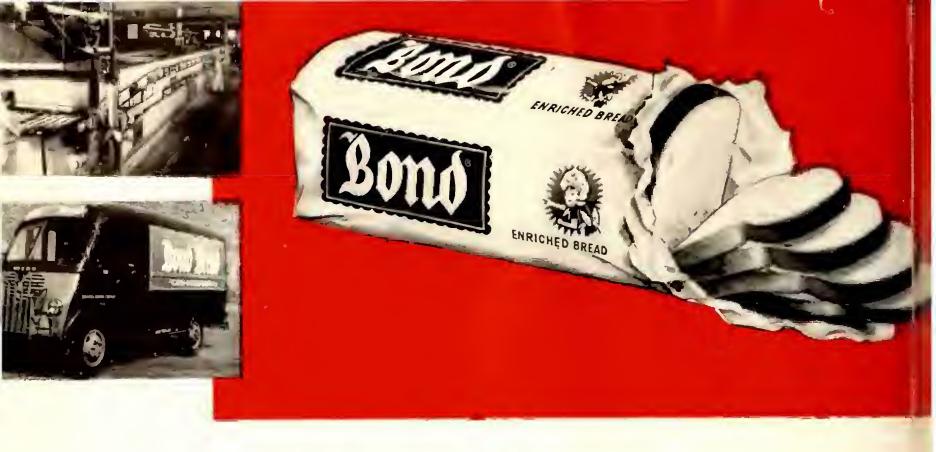
RADIO FEATURES

SPOT SECTION	195
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CONVENIENT INDE

to all subjects covere

appears at front of book



GENERAL BAKING COMPANY DOES A COMPLETE JOB ...

SO DO HAVENS AND MARTIN, Inc. STATIONS...

WMBG WCOD WTVR

For nearly half a century, the bakers of BOND BREAD have grown steadily in a most competitive field.

The word "quality" has been a keystone in that success . . . quality of product . . . of selling . . . of service . . . and of advertising.

In broadcasting, quality in every respect adds up to a complete job, too. Top quality programming and public service over the Havens and Martin, Inc., stations in Richmond deliver sales results throughout the rich areas of Virginia. Join the other advertisers using WMBG, WCOD and WTVR, the First Stations of Virginia.



Maximum power—

100,000 watts at Maximum Height—

1049 feet

WMBG AM WCOD FM WTV

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBC represented nationally by The Bolling Co.



Fall Facts issue hits new records

SPONSOR's 8th annual "Fall Facts" issue breaks some records: It's first to hit 268 pages, first to include Film Basics (as companion to popular Radio Basics, Tv Basics), first to chart complete data on each of 6 major rating services and many others. For full scope of this fact-filled issue, see index page 8. For summary of hot trends, see lead article page 35.

-SR-

GM replaces P&G as top spender

Here are 10 top advertisers, according to PIB and Bureau of Advertising figures (newspaper sections included only once):

			Net	Net			Net	Net
	Firm	<u>Total</u>	Radio	\underline{Tv}	<u>Firm</u>	Total	Radio	$\underline{\mathtt{Tv}}$
1.	Gen. Motors	\$61.8	\$2.5	\$7.8	6. Chrysler	\$27.3	\$0.9	\$3.0
2.	P&G	44.0	14.3	14.7	7. Reynolds	18.8	3.2	9.0
3.	Colgate	33.7	5.6	11.1	8. Gen. Elect.	18.5	1.5	4.6
4.	Gen. Foods	29.9	6.7	6.4	9. Am. Tobacco	18.3	2.4	7.2
5.	Ford	29.3	0.2	4.3	10. Gen. Mills	16.0	4.6	5.5

Note: Above covers newspapers, magazines and gross network radio and tv time only (no spot or talent charges. All figures in millions.

-SR-

5 network execs cite fall trends

Five network execs discuss fall trends in radio, to advertising in "Sponsor Asks" starting page 56. They are: Bob Kintner, ABC; Adrian Murphy, CBS Radio; Ted Bergmann, Du Mont; Tom O'Neil, Mutual; Pat Weaver, NBC. FC&B's Arthur Pardoll, Biow's Dr. Larry Deckinger and Katz Agency's Dan Denenholz also contribute.

-SR-

ABC Radio offer:
4 hours weekly

Leo Burnett's Art Porter told SPONSOR he doesn't think forthcoming NBC, CBS Radio nighttime "rate" cuts will exceed 10% saving to sponsors, won't stimulate interest in nighttime. But others disagree. Ollie Treyz, ABC Radio director, intrigued large agency with pitch for solid hour 4 nights across board on ABC for about \$50,000 weekly time and talent (stars). Treyz' reasoning: "Too many advertisers have been using a thimble when they should have been using a bucket."

-SR-

"Tv radio" set
to debut soon

"Tv radio" nearer than you think. Firm ready to bring fm-am set out soon which will receive sound on all tv channels, no picture of course, plus regular am stations. This will enable harried housewife to follow favorite tv program around house, also permit beach, car listening. See editorial page 268.

-SR-

All-Media book to be out soon

SPONSOR's 26-article All-Media Evaluation Study now being reprinted. Copies available in August at \$4 each. For summary of 26 articles and more details of book, see article page 38.

REPORT TO SPONSORS for 12 July 1954

Men behind TvAB Credit NARTB President Hal Fellows, Dick Moore of KTTV, Los Angeles, merger plans W. D. (Dub) Rogers Jr. of KDUB-TV, Lubbock, Tex., for saving advertisers new headache: 2 Television Advertising Bureaus. Dick Moore's TvAB, which barred networks, is merging with NARTB's bureau. Allindustry committee meeting in Washington 22 July to make plans. Networks will be represented.

-SR-

Summer Hour under \$25,000

"Colgate Summer Hour," featuring new talent, reports 3 acts being solicited for separate shows of their own. Program over NBC TV costs under \$25,000, not \$70,000 as reported previous issue. Ted Bates, Bryan Houston are agencies.

1 3 to spot radio

Wildroot allots J. Ward Maurer, Wildroot's ad director, not only firm believer in 100 ad budgets (one for each market) but also mathematical wizard as well. For how he totted up how much he might have lost had he bet 10¢ a hole doubled at golf-and lost each hole-see Wildroot story page 42. Firm's spending 1/3 of \$3 million-plus budget on spot radio.

-SR-

380 tv stations

U.S. has U.S. tv stations on air, including Honolulu and Alaska, hit 380 as of mid-July. Uhf stations continue to go off air. KNUZ-TV, Houston, uhf ch. 39, went off 25 June, hopes to return if solution to uhf problems is found. WKJF, Pittsburgh, Pa., ch. 53, has suspended operations till outcome of Senate committee uhf hearings. Uhf station coming on air recently is WMSL, Decatur, Ala., ch. 23. Three vhf's recently on or about to go on are: WISH-TV, ch. 8, Indianapolis; KGVO-TV, ch. 13, Missoula, Mont.; KGEO-TV, ch. 5, Enid. Okla.

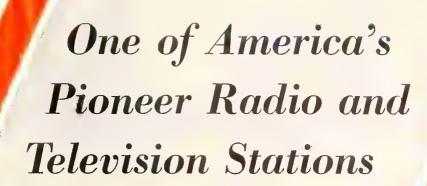
92% of homes Radio's vigor never better demonstrated than in recent Nielsen report listen to radio showing close to 43 million homes or 92% of all U.S. radio homes listened to their sets in typical week (March 7-13). Average listening per home came to 20% hours per week. Report also showed evening tv program audiences averaging 14 million more homes than last year.

-SR-

Canadian section SPONSOR's 4th annual Canadian section, scheduled for 9 August, has out 23 August been postponed until 23 August issue. It will cover growth of radio, tv, list all stations, detail advertising case histories,

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Chesebrough Mfg Co,	Vaseline brands	McCann-Erickson, NY	47 non-tv mkts	Radio: min annets; 5 Jul; 26 wks
Duffy-Mott Co, NY	Clapp's Baby Foods	YGR, NY	22 mkts in Eastern, East Cen- tral states	Radio: dayti min, partic; 21 Jun; 28 Jun; 8 Jul; 8 wks
Monarch Wine Corp, Atlanta	Hebrew National	Rockmore Agency, NY	10 Eastern mkts	Radio: dayti, nightti min annets beg Sepi
National Biscuit Co, NY	All prods	McCann-Erickson, NY	10-12 mkts throughout coun- try (additions to current sched)	Tv: 2 nightti 20-sec annots a wk; easly Jul; 52 wks
Naugatuck Chemical Div of US Rubber, Naugatuck, Conn	Aramite, Phygon, MH-30,40	Fletcher D. Richards, NY	20 Southern, Southwestern mkts (keyed to ti of crop growth)	Radio: early-morn min annets in farm progs; 2 Jul-13 Aug; 4-6 wks
Pharma-Craft Co, NY	Ting	McCann-Erickson, NY	17 mkts throughout country	Radio: carly-morn, nightti stn-brks; 5
Pharma-Craft Co, NY	Ting	McCann-Erickson, NY	New Orleans, Dayton, Dallas	Tv: nightti, preceding baseball 20-sec annets; 5 Jul: 13 wks

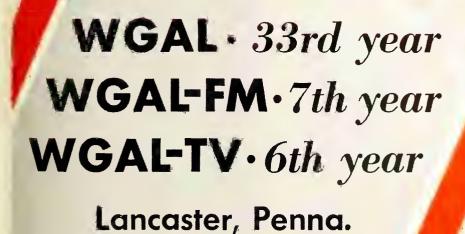


A GOOD PLACE

TO BUY

Since

1922



Steinman Station
Clair McCollough, President



Represented by

MEEKER

New York Los Angeles

Chicago San Francisco



the magazine radio and tv advertisers use

ARTICLES

What are the hot radio and tv trends this fall? A quick look at the major trends in the field culled from the four main sections 35 which comprise SPONSOR's annual Fall Facts issue Highlights of the All-Media study Here is a summary, in capsule form, of each of the 26 articles in SPONSOR's 32 just-completed media study. Study will be available in book form by August Why Wildroot has 160 ad budgets Wildroot breaks the U.S. into 100 natural product distribution areas, plans each market's budget separately. Firm believes this approach avoids waste in spend-12 ing. Firm spends \$1.1 million for spot radio 10 top case histories From among the many radio-tv success stories which SPONSOR published last year, here are 10 outstanding ones, updated and condensed. These chronicles 45 of resultful techniques used by other advertisers may spark ideas for you FALL FACTS: 1954 (See complete index page 8) Spot to report: Availabilities, rates, to commercials and syndicated films, costs, color status at stations, set counts are among topics covered 73 Network to report: Up-to-date buying guide covers availabilities on the networks, clearance problems, franchises, program and time costs, uhf, color 117 Te Basies: Latest data in chart form profiling the tv medium today, from growth and penetration to programing and audience composition 159 Film Basies: Facts and figures on the film side of tv; explores status of film locally and network, syndication, audience potential of reruns 183 Spot radio report: Goes into sales trends, availabilities, rates, transcriptions, special-audience programing, the "hi fi" boom, other pertinent topics 195 Radio Basies: Dimensions of radio today in easy-to-read chart form; a 229 comprehensive guide to both in-home and out-of-home listening Vetwork radio report: An examination of network rates, new develop-251 ments in programing, important advertising buys, latest research

COMING

Are YOU afraid? More than a dozen advertising agency executives give their reactions to SPON-SOR's media study findings about the psychology of fear on the part of adman

Rotisseries on the air

How to helped the rotisserie manufacturers convert their product in the housewife's mind from a luxury to a necessity they cannot do without

AGENCY AD LIBS 2 P. S. NEW & RENEW MR. SPONSOR, Henry A. Markus 3 S. TOP 20 TV FILMS 50 TV RESULTS к SPONSOR ASKS 66 ROUND-UP AGENCY PROFILE,: Stanley, A. Lomas & NEWSMAKERS TV COMPARAGRAPH RADIO COMPARAGRAPH SPONSOR SPEAKS

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DEPARTMENT

TIMEBUYERS

49TH & MADISON

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26 July

26 July

KTHS COVERS ARKANSAS

-AND SO DOES MARVIN VINES

OUR FARM-SERVICE DIRECTOR!

Some farm-service radio directors try to run a farm department, sitting at their desks.

Not so at KTHS. Marvin Vines, our Farm-Service Director, is out, covering the State, almost as much as he's in the studio!

In the last twelve months, for example, Marvin Vines has:

Traveled over 30,000 "husiness miles", all within Arkansas.

Attended 168 meetings, with a total attendance of 19,000 persons.

Conducted personal interviews on 127 farms.

Appeared as a speaker, panelist or moderator on 97 different farm programs.

Discussed farm problems with 1429 persons on his daily and weekly broadcasts.

ALL THIS, plus broadcasting 16 farm programs per week, on KTHS!

ike Marvin Vines, many of our KTHS department heads, ntertainers, and other "names" get out and cover the tate, regularly. The result—greater listening to KTHS—feater values for you advertisers.



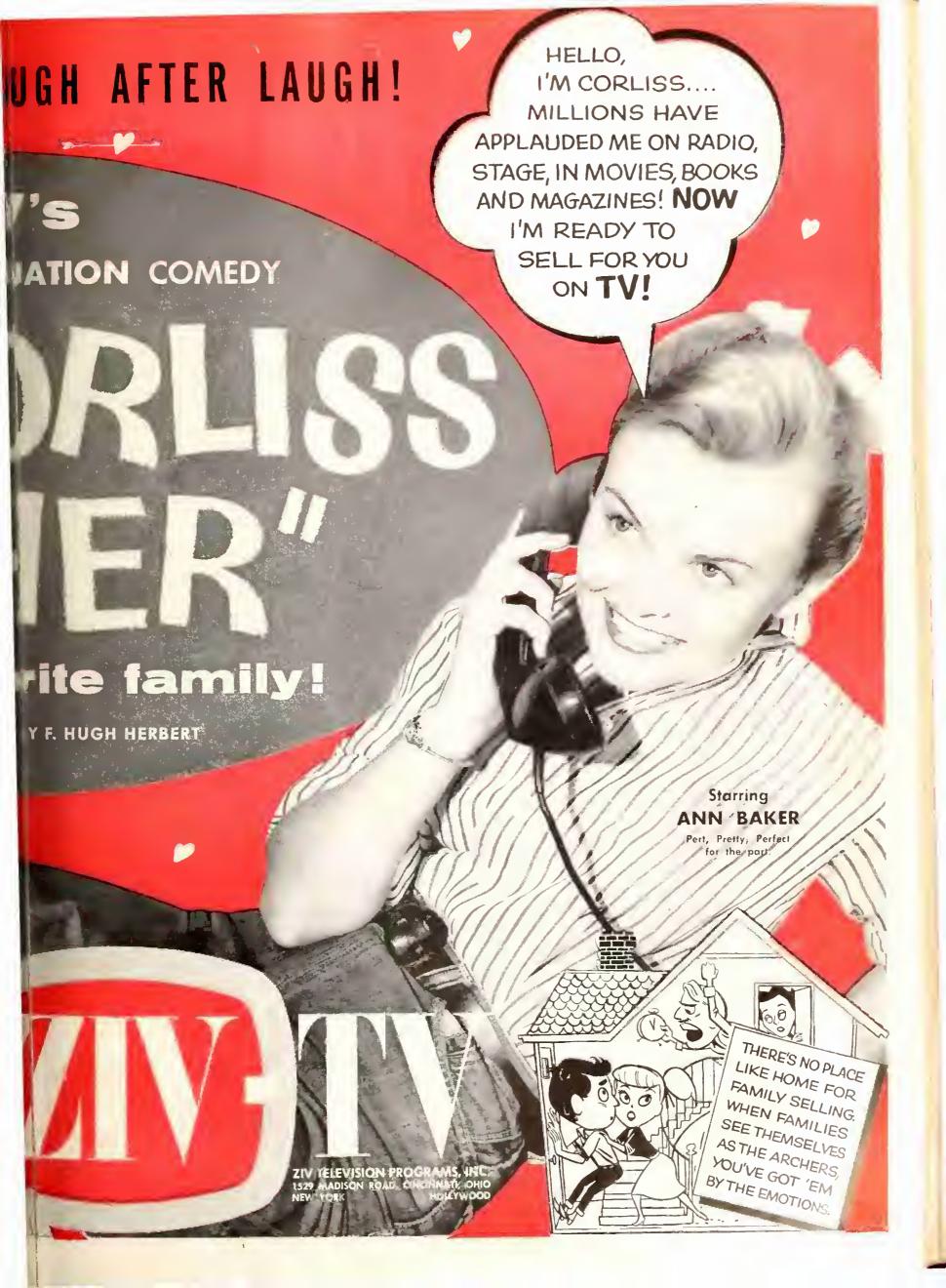
10,000 Watts ... CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President B. G. Robertson, General Manager KTHS

BROADCASTING FROM
LITTLE ROCK, ARKANSAS





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All these clients on television and/or radio are expected back in the sponsors' booth this fall. Many of them, in fact, continue broadcasts right through the summer.

American Radiator and Standard Sanitary Corp. American Safety Razor Corporation The American Tobacco Co., Inc. Armstrong Cork Company Barcalo Manufacturing Co. **Boston Five Cents Savings Bank** Burnham & Morrill Company The California Oil Company Campbell Soup Company Consolidated Edison Co. Cream of Wheat Corporation Crosley Div. of AVČO Manufacturing Corp. Curtis Publishing Co. De Soto Div., Chrysler Corporation Detroit-Michigan Stove Co. Doughboy Industries, Inc. E. I. du Pont de Nemours & Co. (Inc.) Easy Washing Machine Co. Ethyl Corporation Farmers & Mechanics Savings Bank Fedders-Quigan Corp. The First National Bank of Boston Fort Pitt Brewing Company E. & J. Gallo Winery Gemex Company General Baking Company General Electric Co. General Mills, Inc. General Time Corporation The B. F. Goodrich Company Hamilton Watch Company Geo. A. Hormel & Co. International Minerals & Chemical Corporation The Iron Mining Industry of Minnesota

Lever Brothers Company

Libby, McNeill & Libby Maine Sardine Industry The Marine Trust Company of Western N. Y. Minnesota Mining & Manufacturing Company M · J · B Company The Murine Co., Inc. The National City Bank of N.Y. National Gypsum Company Nehi Corporation Thomas Nelson & Sons New York State Dept. of Commerce New York Telephone Company Niagara Mohawk Power Corp. Northrup King & Co. Northwestern Bell Telephone Company Oneida Ltd. The Pacific Telephone and Telegraph Co. Penick & Ford, Ltd., Inc. Pfeiffer's Products Co. **Polaroid Corporation** Reader's Digest Ass'n, Inc. Rexall Drug Company Savings Bank Association of Massachusetts The F. & M. Schaefer Brewing Co., Inc.

Jacob Schmidt Brewing Co. Scudder Food Products, Inc. Sea Breeze Laboratories, Inc. Shreve, Crump & Low Co. The Southern New England Telephone Co. Standard Oil Co. of Calif. R. H. Stearns Company Timken Roller Bearing Co. Trans World Airlines, Inc. Treesweet Products Co. United Fruit Company United States Steel Corp. Vick Chemical Company Vitamin Corporation of America Western Condensing Co. White Sewing Machine Corp. Wildroot Company, Inc. J. R. Wood & Sons, Inc. Wynn Oil Company Zenith Radio Corp.

BBDO

BATTEN, BARTON, DURSTINE & OSBORN, INC.

Advertising

NEW YORK • BOSTON • BUFFALO • CHICAGO • CLEVELAND • PITTSBURGH • MINNEAPOLIS

SAN FRANCISCO • HOLLYWOOD • LOS ANGELES • DETROIT • DALLAS • ATLANTA

WANT BIG RESULTS

in

Los Angeles

use

BIG

The proof . . . KBIG wins TWO "RADIO GETS RESULTS"

awards of

Broadcast Advertising Bureau, Inc.

In this year's national annual BAB competition, KBIG was the only station in the greater Los Angeles area to win, place or show.

Von's Grocery Co. won Second Place in the Food and Grocery Classification for "Homemakers' Edition of the News."

J. B. Finch Company won Third Place in the Home Furnishings Classification for its saturation spot campaigns.

These national awards honor the sales effectiveness of KBIG for two charter sponsors whose distribution is confined to Los Angeles County. KBIG's 10,000 watt "salt-water-coverage" on the 740 kc channel makes it even more resultful for advertisers who want all Southern California.

10,000 WATTS AT 740

KBIG

STUDIOS IÑ AVALON
AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

The Catalina Station

John Poole Broadcasting Co.

KBID-TV . KBIF . KBIG

6540 Sunset Blvd., Hollywood 28, Calif. HOllywood 3-3205

Nat. Rep. Robert Meeker Asso., Inc.

Timebuyers at work

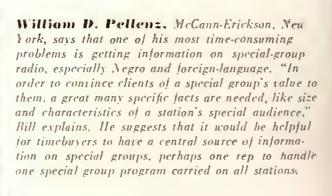


Phil Branch. Ruthrauff & Ryan, New York, says that 5:30 to 7:00 p.m. is the most undersold period in radio. "Often an advertiser can reach many men for less dollars during that period than in early-morning radio," Phil told Sponson. "Beyond that, it's the transition period when men are driving home and are susceptible to impulse buying. Hence it's a good time for soft drink, beer or other refreshment buys, not to mention the usual products sold along roadsides like gasoline, cigarettes or, actually, any male-appeal product."

Nina Flinn. Scheideler, Beck & Werner, New York, says that the increased radio set sales alone are proof of radio's continued growth. "Tv costs are still out of range for many small advertisers," Nina explains. "Radio's low cost-per-1,000, on the other hand, makes it a medium one can't afford to overlook. The main problem is with the radio industry itself, which tends to undersell itself. Rate cutting, for one thing, is doing more harm than good, giving the medium a 'bargain-basement' atmosphere. We've found daytime radio unbeatable."



Roger Brimstead, media director, David J.
Mahoney, New York, feels that more constructive
selling on the part of reps and station men would
help timebuyers in their work. "Many salesmen
could give the media people a lot more information
about their stations and their markets," Roger told
PONSOR. "Also, it would help them and the agencymen if these salesmen were better informed about
the products for which they prepare availability
lists. A lot of time can be wasted if a rep can't
correlate an advertiser's needs to his station."





Every week more than 30,000 people open this door

Household Finance Corporation has used radio as a major sales medium for more than a quarter of a century. It has been a potent force in making HFC America's largest consumer finance company.



ALFRED G. WAACK Director of Advertising Household Finance Corporation

"Our business in the greater Rochester market is better than ever before in our history. A great deal of thanks is due to the effective selling of our service by radio station WHAM."

LET WHAM

RADIO SELL FOR YOU

The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc GEORGE P. HOLLINGBERY COMPANY, National Representative



10 th and MADISON

BPONSOR invites letters to the editor. Address 40 E. 49 St., New York 17.

HUCKSTERS

We liked the lincksters article by Miles David very much ["Hucksters: what you can do about them," 31 May 1954, page 27]. It shows what can be done about the lineksters in advertising and how to do it. Sponsor is to be congratulated for its leadership in encouraging the advertising fraternity to make more and better use of the facilities available for effecting improvement from within.

I sincerely hope that as a matter of policy you will continue to discuss abuses in advertising and how to solve them through self-regulation. We will be very happy to cooperate with you in such continuing efforts to promote the integrity of advertising.

KENNETH B. WILLSON
President
Vational Better Business Bureau
New York

PRODUCT ISN'T STOCKED

The people of Kittery appeal to you as the guide of the great tv and radio industries:

Hundreds here have a habit of listening to Our Miss Brooks, sponsored by Colgate. It is a swell program! But—when these hundreds go to local stores to ask for "Guardol" (spelling not guaranteed—it is not spelled out in the commercial) the stores do not have it.

My own experience as one wishing to preserve the steak-biters I have left, is that two groceries and the local drug store can provide me with nothing except "Guardol's" chief competitor. It's anti-enzyme, So we take that and feel hurt at all that air advertising dough going to waste.

This same situation exists for some other products but we have no definite evidence on them.

What is the sense of spending money to create a desire to buy something you can't get easily?

But, at the least, Miss Brooks makes us a very close and deep friend of Colgate. How many other firms are creating friends?

HORACE MITCHELL Publisher The Kittery Press Kittery. Me,

MEDIA BOOK

We have read an article in the May 3 issue of SPONSOR headlined, "III. Psychology of media: why admen buy what they do" [page 34]. We understand there were two articles which preceded this article. If so, we'd appreciate receiving the previous two.

With your permission we would like to reproduce the article referred to above. This reproduction may take the form of a mailing piece. Obviously, sponsor will be given full credit when and if permission is granted us.

MICHAEL SEMBRAT
Manager Advertising & Prom,
Putman Publishing Co.
Chicago

 Material published in SPONSOR may be reprinted provided permission is requested in writing and credit is given. This article is part of the All-Media Series.

Please reserve a copy of SPONSOR'S All-Media Study for WTTH.

Your series is something that advertising people have needed for a long time.

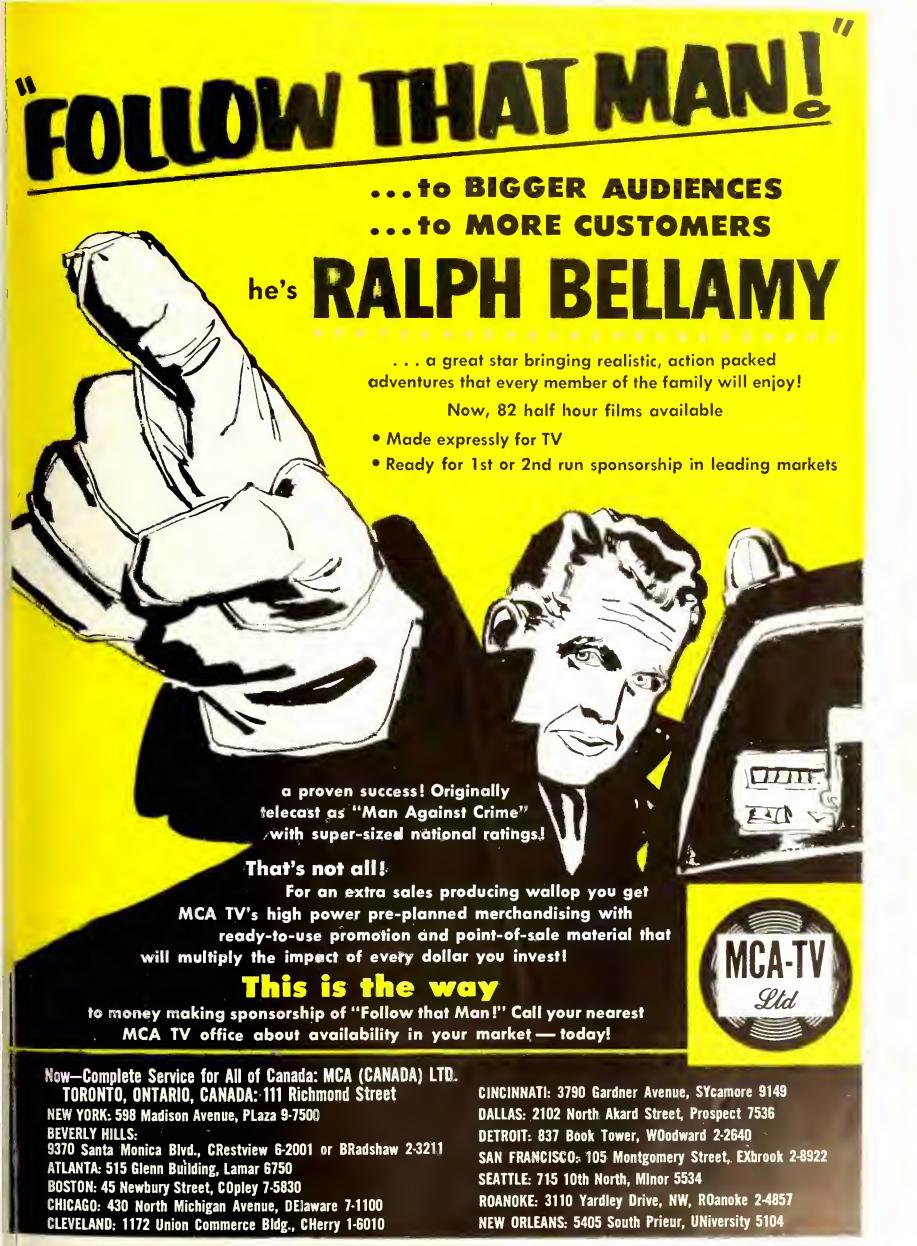
DICK SOMMERVILLE
Program Director
WTTH and WTTH-FM
Port Huron, Mich.

I would like to have reserved for me a copy of the volume to be published containing the All-Media Evaluation Study originally published in your magazine.

> T. J. McDermott N. W. Ayer & Son New York

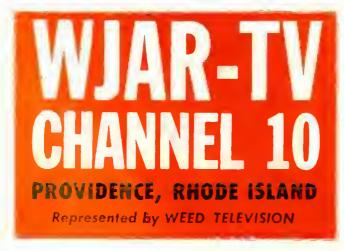
We would like to place our reservation for one copy of your book. All-Media Evaluation Series. We have read the articles with a great deal of interest and we are delighted to know that you are putting them into book form.

C. C. FULLER
Vice President
Tucker Wayne & Co.
Atlanta





Another Channel 10 First, starting July 19th!



Only daily live remote TV show in New England. Emceed by charming Nancy Dixon and Peter Carew (piano impressions and satire) with 3M's three-piece combo. All Channel 10's talent and celebs visiting Providence will guest. Direct selling to a tested women's audience from the area's leading hostelry, Monday through Friday, 9:00 to 10:00 a. m.

Join us for breakfast, sample your products to 100-plus radiantly responsive guests in the Sheraton-Biltmore Garden Room. Their approbation will register for sure — because 1,120,925 sets in area give us 93% coverage! Availabilities now open — call WEED Television.

NBC — Basic
ABC — Dumont — Supplementary

I want to say that your current series on the various media in the business is slightly more than terrific. I have, of course, ordered the complete book and assure you that everyone I know will have an opportunity to read the full text...

Frank Stubbs
Station Manager
KLMS, Lincoln, Neb.

• SPONSOR'S All-Media Evaluation Series will be reprinted in book form next month. Price is \$4 a copy. You may order now by writing to 40 East 49 St., New York 17.

MERCHANDISING HELP

In the June 14 "Report to sponsors" [page 2] you mention the time buying guide we prepared for the franchise bottlers of Hires Root Beer. You indicate that "Stations will welcome idea, but may raise eyebrows at some of tips... free merchandising help. ..."

Let me point out that the subject of free merchandising was the last item discussed in the "Guide." The first and most important consideration is, of course, how to establish a good advertising schedule.

However, many stations do offer merchandising help, and the best way to get this "extra" help is to ask for it. Exactly how much merchandising and the form it should take is a subject for negotiation between buyer and seller.

Although it does not replace good advertising schedules, it is interesting to note the different stations' reactions to requests for merchandising. Some feel it is a necessary evil—the price you pay to get the schedule; others use it as a sales tool. We like the latter approach!

DIRK A. WATSON N. W. Ayer & Son Philadelphia

RADIO/TV DIRECTORY

Would you please send me one copy of your 1954 "Radio/Tv Directory"?

G. H. MATHISEN
Advertising Dept.
Colgate-Palmolive Intl.
Jersey City

We keep a running file in our sales office on all SPONSOR stories, and think they are terrific. I would appreciate your sending me several additional

copies of the new 1954-'55 Radio/Ty Directory.

Fred L. Bernstein General Manager WTTM Trenton

Please, please, please send us three copies of the latest directory. I have used last year's until it is ragged and worn.

ELEANOR BOLENBAUGH WTOP-AM-FM-TV Washington, D. C.

Thank you for the handy Radio/Tv Directory which we received this morning.

I was somewhat disturbed to note that the Unity Television Corp. listing indicates a wrong telephone number. The correct number is LOngacre 4-8234. I would appreciate it if you will make a personal note to correct this in your next issue.

LEN FIRESTONE
Sales Manager
Unity Tv Corp.
New York

SPONSOR's 1954 Radio/Tv Directory is available free of charge to subscribers.

TV PIONEERS CHART

I saw a copy of the bulletin board copy of the tv chart that appeared in the May 17 issue of SPONSOR ["TV PIONEERS," page 59]. It is indeed very interesting and informative. I would appreciate it very much if you would send me a couple or so copies.

J. W. Collins

Manager

WAGA-TV, Atlanta

 Extra copies of the "TV PIONEERS" growth chart are available on request.

SUNDAY SUPPLEMENT

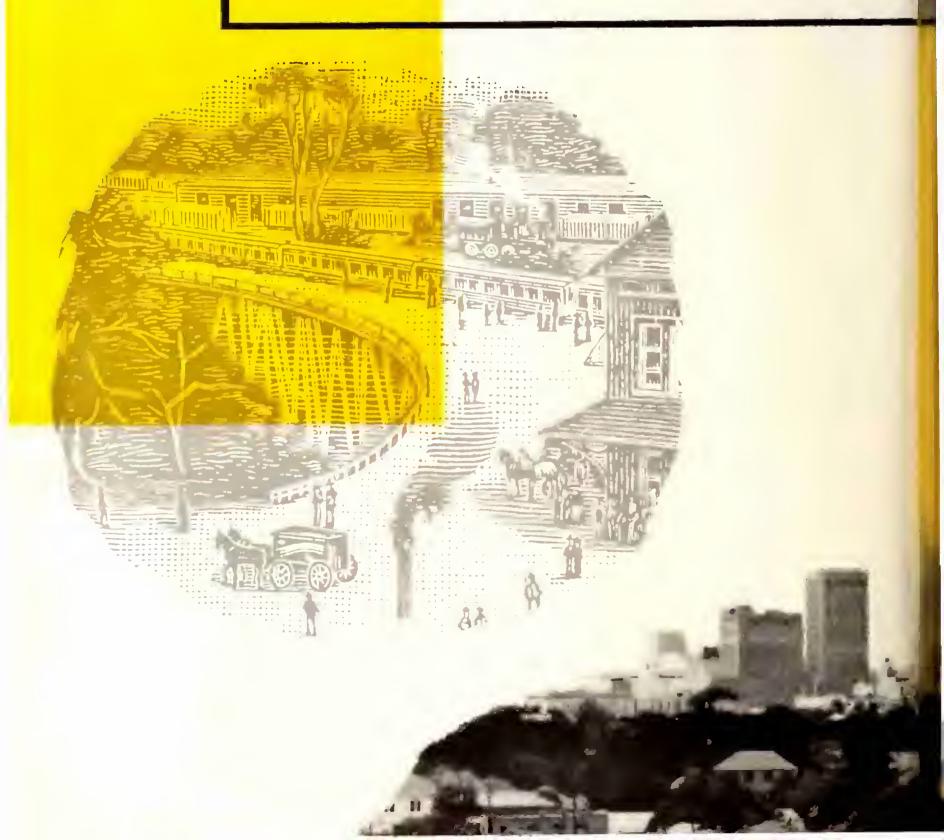
I have been meaning to write before now to say thanks for the splendid story that SPONSOR ran on the subject of WNBC-WNBT's "Sunday Supplement" concept ["New way to buy local radio-tv: as a Sunday supplement," 31 May 1954, page 38]. We are very gratified for the attention the idea received from your magazine as well as the broadcasting and advertising trade press in general. Joan Marks did a fine job in writing the story.

Equally important in my opinion as





HOUSTON



netropolitan giant of he south reaches... MILLION Population!

Fabulous Houston has grown from the frontier town of yesteryear to the mightiest giant of the South! On July 3rd, metropolitan Houston population reached the million mark.

One million people, representing well over \$1,195,425,000 in retail sales* with an effective buying income of over \$6,298 per family.* One million, working, buying, energetic people who represent the largest metropolitan market of the South

Sales Management Survey of Buying Power May 10, 1954 KCOH 1430 George W. Clark, Inc.

KNUZ 1230 Farjao & Campany, Inc.

KPRC 950 Edward Petry

& Company, Inc.

KTHT
790
H-R Representatives, Inc.

KTRH
740
Jahn Blair & Company

KXYZ 1320 Free & Peters, Inc.

KYOK 1590 Jahn E. Pearsan Campany



KJEO-TV FRESNO, CALIF. **EXCLUSIVE** UHF MARKET

ALL stations in the Fresno Trade Areo are UHF stations. Las Angeles and San Francisco cannot possibly get into this area. The flat Valley topography, surrounded by mountains, and the 4400 ft. height of the KJEO transmitter gives UHF every natural odvontage.





GREATER Coverage SUPERIOR Reception

Powerful new 12 KW transmitter now in operation with ERP of

444.000 WATTS

Covers ALL Central California's rich BILLION dollar market.

> 123,354 sets July 1954

REPRESENTED NATIONALLY BY THE BRANHAM COMPANY Offices in Leading Cities

O'NEILL BROADCASTING CO. FRESNO," CALIFORNIA Box 1708 Phone
J. E. O'Neill, President Phone 7-8405

the commercial success of the idea was the favorable response we got not only from the clients who bought it but from many agencies and businessmen who wanted to see if the idea could be made applicable to their clients or products. We are so encouraged that our second supplement was held the weekend of June 18 on the subject of domestic travel and again there are already encouraging sales signs. A group of Pan American countries have come to us to explore the possibility of doing a supplement on vacation and travel in their areas.

I think sponsor can rest assured that in keeping with its editorial policy you have performed another service to the industry by bringing the details of a fresh new idea to the attention of your readers.

> HAMILTON SHEA General Manager WNBC-WNBT New York

SPONSOR INDEXES

Did sponsor publish an index prior to 1953? We have the indexes for the first and second half of 1953. We have also saved practically all of the SPONsor magazines since you started publishing, and this collection would be more useful if we had an index of the earlier issues. Glancing through copies for a couple of years prior to 1953. I could not find where an index was included. Perhaps you published those separately.

FRANK S. PROCTOR Manager WTJS Jackson, Tenn.

• SPONSOR publishes indexes to its articles semi-annually, in January and July. The index for the first six months of 1954 will appear in the next issue, 26 July. SPONSOR has been publishing these indexes since 1947.

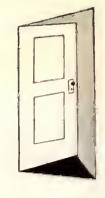
NEGRO ISSUES

Will you please send us five copies of your first annual Negro Section if still available. In addition, if you have any reprints on any articles concerning Negro radio, please send five copies.

> JOHN M. McLendon Indianola. Miss.

• SPONSOR's third annual Negro Section will be out 20 September 1954. Back issues containing previous Negro sections are in short supply. However, the 1954 Program Guide devotes an entire section to Negro radio and is available free to subscribers. Extra copies, \$2 cach.

(Please turn to page 265)



open door to the Nation's Test Market!

WLBC-TV

Muncie . . . sometimes called Middletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

★ 70,000 UHF sets

★ 65% tuned to Channel 49

* \$200 Base Rate

All 4 networks

* Proven Test Market



MUNCIE, INDIANA

Houston hits a MILLION!





Popularity is determined by how many listen. In San Diego, mare people listen ta KSDO than any other stotion, according ta HOOPER.

Whatever it is, you can sell it faster, for fewer dallars-per-sale an San Diega's FIRST station . . . KSDO. May we show you why KSDO gets mare attention than any other station?



AGENCY AD LIBS



by Bob Foreman

Although this is the Fall Facts issue of SPONSOR, the following epic delves into a fact that is with us without regard to season. Since fall, however, is the beginning of the big time, it's as good a season as any to launch this subject.

The testimonial has long been considered one of adland's big guns, as well it should. For this approach to selling has the same basic appeal as the over-the-fence conversation, the telephone-tip, the friend-to-friend suggestion. In addition to these virtues, advertising has brought the appeal of emulation to the testimonial technique so that the beauty secrets of movie stars, the vigor of shot-putters and the skills of racing drivers are imparted through testimonial advertisements—to name just a few of the vicarious virtues available.

Now along comes television and makes these advice-givers, whether of the star variety or the common garden genus, appear in person utilizing their voice and their visage and perhaps perform a few seconds of their specialty which could be anything from kissing Robert Taylor to driving a car through fire. Then comes the sell.

As usual, television places added burdens on the advertising folks (meaning everyone from copywriter to film director), since to always tends to expose the phoney in short order.

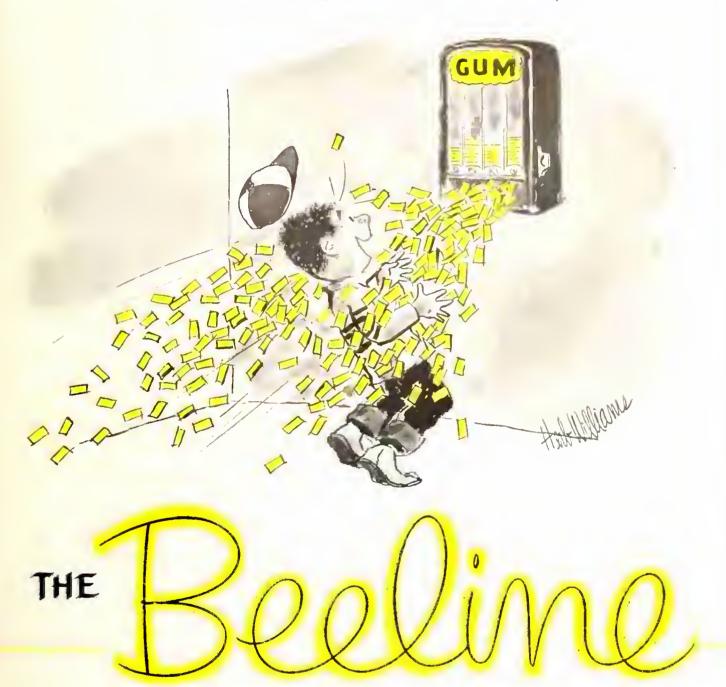
The giver of the testimonial has to know what he or she is talking about—and, more important, has to appear to or the total effect is, instead of convincing, detrimental to the product.

Many are the campaigns, it turns out, that cannot stand this new onus. In other words, what makes to as great as it is, is also its greatest handicap. When you miss, you miss by the proverbial country mile.

What the above wordage leads me to is the broader aspects of the poorly conceived testimonial campaign—the aftermath of phoniness created on and in television. The harm done is not merely to the product for which the copy was designed but to a more or less degree for the entire medium of television, then in turn for all advertising. The degree is

(Please turn to page 62)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . and at the lowest cost per thousand! (SAMS and SR&D)

Ringed by mountains, this self-contained inland market is 90 miles from San Francisco and 113 miles from Los Angeles. The Beeline taps a net effective buying income of almost 4 billion dollars.

(Sales Management's 1953 Copyrighted Survey)

MCCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative



*Adapted from the outstanding besis *Eagerly awaited by millions off THE ADJENTURE

starring HUGH MARLOWE with Florenz Ames as Inspector Quantum







Here's a new TV show that's as reassuring as money in the bank . . . a first-run series that's backed by a 25-year habit of success.

A SUCCESS IN EVERY MASS MEDIUM

In print . . . on the screen . . . on the air—"Ellery Queen" has consistently spelled "box-office".

On TV live—on a handful of DuMont-cleared stations—"Ellery Queen" demonstrated an amazing ability to dominate its period, without any "inheritance" . . . against any competition.

Now, specially filmed for TV . . . starring the man who created the radio role, "Ellery Queen" is marked for new highs.

A TREMENDOUS READY-MADE AUDIENCE

The readers who made "Ellery Queen" a 30,000,000-copy best-seller . . . the movie goers . . . the former listeners and viewers—these are the people who give this new series a ready made, multi-million audience. Marlowe fans who have enjoyed his work on stage and screen ("Voice of the Turtle" . . . "Twelve O'Clock High" and many others) will swell the figure. And top production—all down the line—will win and hold new viewers for this series.

A SHOW THAT CAN'T MISS

To the proved commercial impact of mystery shows, "The Adventures of Ellery Queen" adds the power of a great name... the prestige of fine dramatic programming. Call, write or wire for the full story, and for franchises in areas where you need a show that can't miss.



7 WADISON AVENUE, NEW YORK 22, N. Y. . 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.

THE CLOVERLEAF STATION

MONTEREY

SALINAS

SANTA CRUZ

WATSONVILLE

FAST GROWING

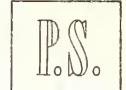
MARKETS

SERVING 300,000 **LISTENERS**

SALINAS

REPRESENTED BY WEED & CO.

New developments on SPONSOR stories



"Forejgn-language radio: 1953" Sanan.

26 January 1953 Issue:

New Spanish-language ty show on WOR-TV appeals to large market Subject:

New York's 847,000 Spanish-speaking people might be called America's ninth largest market: the group not only tops Boston, but also is growing at the rate of 1,135 Spanish-speaking people weekly, according to the Mayor's Committee on Puerto Rican Affairs.

WOR-TV, New York, is seeking to cash in on the market with a weekly hour-long Spanish Hour. Station reports it is booked solid with advertisers, and that there's a waiting list for fall.

According to a special Pulse survey done for the station, Spanish Hour has a 27.5 rating among the Spanish-speaking population- the No. 1 show among the Puerto Rican group at that time (Monday, 10:00-11:00); it is seen in half the Spanish-speaking homes where ty sets are in use: it tops the next closest program by 141%: reaches 176 families in every 100 Spanish-speaking homes watching the program: is viewed by 389 viewers per 100 sets: has a circulation exceeding that of two Spanish-language newspapers.

The program features visiting celebrities of the Latin American world. Five-minute film clips of current Spanish-language movies when shown drew such a large response that Azteca Films tone of the world's largest producers of Spanish-language films) bought a quarter-hour segment of the program. Other quarter-hour sponsors include Gustone Vitamins. Busch Jewelry Stores and Colony Motors. Albert Ehlers (for Cafe Caribe eoffee) has just finished a 13-week cycle, will hiatus for the summer and return again next fall,

The program draws about 7,000 pieces of mail weekly, of which

about 25% is written in English.

Ten out of the 273 tv stations responding to sponsor's Program Guide questionnaire reported Spanish-language programing. The Program Guide, just published, lists specialized programing by 1,568 radio and 273 tv stations. The tv stations reporting specialized programing for the Spanish-speaking population of the U.S. are generally located in the Far West and Southwest.



"What you should know about films service firms" See:

8 February 1954, page 48 Issue:

Subject: Services available to film syndicators. ty stations

Ty executives were surprised recently when a plan was announced for saving them, rather than costing them money.

According to the Bonded Film Storage Co., the tv industry could save at least 20% of the cost of transporting film -if it were all shipped from a "pool" maintained in central film "warehouses" by Bonded Film Storage.

Under the Bonded plan, the shippers would take advantage of lower freight rates due to increased weight shipped.

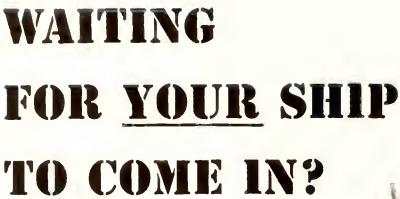
For example, a reel of film weighing five pounds costs as much to ship as 10 reels weighing 50 pounds. However, film distributors. networks, agencies and stations don't have time to wait around until they get a big shipment of film-all to be shipped to just one destination. Therefore, they have to ship in smaller (and more expensive) lots.

Bonded would also service the film (clean, inspect, repair).

Chester M. Röss, president of Bonded, said the plan for consolidated film shipments would save at least \$1 million of the more than \$5 million spent annually for ty film transportation.

The Land of Milk and Money is Not a Test Market!





You won't have to wait very long in Cleveland — for this inland port (along with all its other bustling activity) set a new all-time record for itself last year in volume of dry, bulk freight moved. During 1953, the Great Lakes fleet carried almost 200 million net tons — and over 80% of its 286 vessels call Cleveland home.

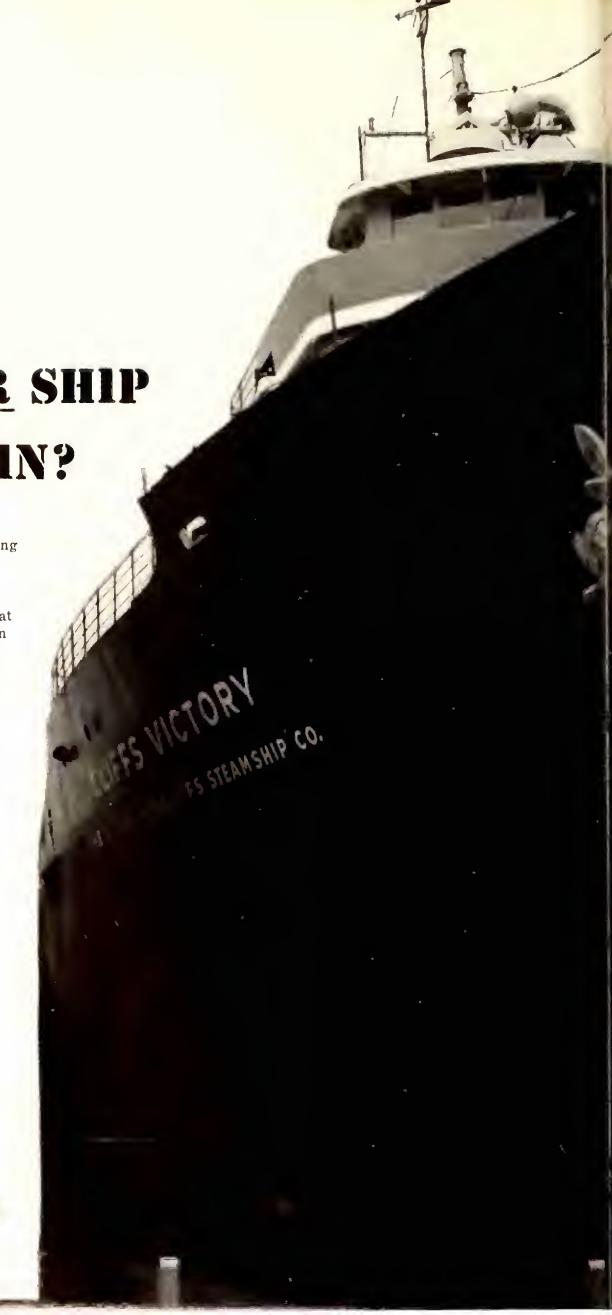
The movement of Cleveland-made goods to the rest of the world is matched in magnitude only by the influx of goods Clevelanders want to buy. (How competent they are to do this is reflected by their 1953 banking balance of \$33,387,000,000.)

Industrial action is the mounting keynote in the Cleveland area, geared to America's industrial progress. And the one TV station that's really geared to Cleveland's thoughts and tastes is WXEL. It follows that the shortest route between two points (i.e., Cleveland pocketbooks and your advertising) is via the television station identifying itself most closely with this remarkable market. As other advertisers are happily finding, your ship comes in every day when you sign aboard WXEL. Ask the KATZ agency for details.

Cleveland

WXEL

Channel S



12 JULY 1954

1.

New on Television Networks

New on Televis	sion Networks		
SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Borden Co. (Instant Coffee), NY	DCSS, NY	CBS TV 69	Garry Moore Show; F 11-11:15 am seg; 9 July;
Brown & Williamson Tob (Viceray), Louisville, Ky	Ted Bates, NY	CBS TV B6	52 wks Viceroy Star Theatre; F 10-10:30 pm; eff 2 July
Campbell Soup Co, Cam-	BBDO, NY	CBS TV	Lassie; Sun 7-7:30 pm; eff 12 Sept
Chrysler Corp, Detr Chun King Sales, Inc, Duluth, Minn	McCann-Erickson, Detr JWT, Chi	CBS TV 70 CBS TV 70	Title TBA; Th B:30-9 pm; 30 Sep; 52 wks Garry Moore Show; alt Th 10:15-10:30 am seg; eff 15 July; 52 wks
Doeskin Prods, NY Firestone Tire & Rubber Co, Akron, O	Grey Adv, NY Sweeney & James, Cleve	CBS TV 45 ABC TV	Robert Q. Lewis; M 2-2:15 pm; 13 Sept; 39 wks Voice of Firestone; M 8:30-9 pm; 14 June; 52 wks; simulcast
Florida Citrus Comm, Lakeland, Fla	JWT, NY	ABC TV	Twenty Questions; T 8:30-9 pm; 6 July; 52 wks
General Mills, Mpls	Tatham-Laird, Chi	CBS TV 60	Captain Midnight; alt Sat 11-11:30 am; 4 Sep; 52 alt wks
Dorothy Gray Cosmetics, NY	Lennen & Newell, NY	ABC TV	Ray Bolger Show; joint sponsor F B:30-9 pm; 17 Sept; no. wks not set
Green Giant Co, LeSueur, Minn	Leo Burnett Co, Chi	NBC TV	Mickey Rooney Show; alt Sat B-B:30 pm; 2B Aug; no. wks not available
Hawaiian Pineapple Co (Dole), SF	N. W. Ayer, SF	CBS TV 46	House Party; F 2:45-3 pm seg; 30 July; 52 wks
Int'l Shoe Co, St. Louis	Henri, Hurst & MacDon- ald, Chi	NBC TV	Howdy Doody; alt F 5:45-6 pm; 6 Aug; 7 telecasts
Int'l Shoe Co. St. Louis	D'Arcy, St Louis	NBC TV	Ding Dong School; alt T 10:15-30 am seg; eff 2B Sept
Johnson & Johnson, New Brunswick, NJ	Y&R, NY	NBC TV 76	Imogene Coca Show; partic sponsor Sat 9-9:30 pm; 2 Oct; 39 wks
Lehn & Fink, NY	Lennen & Newell, NY	ABC TV	Ray Bolger Show; joint sponsor F B:30-9 pm; eff 17 Sept
Liggett & Myers (Ches- terfield), NY	C&W, NY	CBS TV 73	Tv's Top Tunes; M, W, F 7:45-B pm; 2B June; summer repl Perry Como; B wks
Minute Maid Corp, NY	Ted Bates, NY	ABC TV 51	Super Circus; Sun 5:30-6 pm seg; incr from alt wk to every wk; eff 27 June
John Oster Mfg, Racine, Wis Pharmaceuticals, Newark	Henri, Hurst & MacDon- ald, Chi Edward Kletter, NY	NBC TV 49 CBS TV 66	Today: partic sponsor M-F 7-9 am; 2B Sept; 15 partic Juvenile Jury; T B:30-9 pm; 22 June; summer
	1		repl for Red Skelton
Pharmaceuticals, Newark Pillsbury Mills, Mpls	Edward Kletter, NY Leo Burnett, Chi	CBS TV B6 NBC TV	Two in Love; Sat 10:30-11 pm; 19 June; 52 wks Mickey Rooney Show; alt Sat B-B:30 pm; 28 Aug; no. wks not available
Procter & Gamble, Cinci Procter & Gamble (Tide), Cinci	Benton & Bowles, NY Benton & Bowles, NY	CBS TV 122 NBC TV	On Your Account; M-F 4:30-5 pm; 5 July; 52 wks Concerning Miss Marlowe; M-F alt das 3:45-4 pm; 5 July; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS TV 67	The Seeking Heart; M-F 1:15-1:30 pm; 5 July; 52 wks
Procter & Gamble, Cinci	Dancer-Fitzgerald- Sam- ple, Chi	CBS TV B9	Welcome Travelers; M-F 1:30-2 pm; 5 July; 52 wks
Procter & Gamble (Cheer), Cinci	YGR, NY	NBC TV	Golden Windows; M-F alt das 3:15-3:30 pm; 5 July; 52 wks
Reardon Co (Dramex), St Louis	Krupnick & Assoc, St Louis	NBC TV 49	Today; partic sponsor M-F 7-9 am; B Sept; 14 partic
R. J. Reynolds Tob, Winston-Salem, NC	Wm. Esty, NY	NBC TV	The Hunter; Sun 10:30-11 pm; eff 11 July
R. J. Reynolds Tob, Winston-Salem, NC	Wm. Esty, NY	CBS TV 32	Morning Show; T-F 7:45-50 am; alt das; 1 June; 31 wks
Serutan Co, Newark S.O.S. Co, Chi	Edward Kletter, NY McCann-Erickson, SF	Du Mont 51 CBS TV 56	The Stranger; F 9-9:30 pm; 25 June; 13 wks Bob Crosby Show; alt F 3:30-45 pm seg; 9 July; 52 alt wks
A. E. Staley Mfg Co, Decatur, III	Ruthrauff & Ryan, Chi	ABC TV	Don McNeill's Breakfast Club; T, Th 9:30-9:45 am seg; 27 July; 52 wks
C. A. Swanson, Omaha	Tatham-Laird, Chi	CBS TV 67	Bob Crosby Show; alt Th 3:30-3:45 pm seg; 5 Aug; 56 wks
Toni Co, Chi	Leo Burnett, Chi	NBC TV	College of Musical Knowledge; Sun 7-7:30 pm; 4 July; 11 wks
Toni Co, Chi	Leo Burnett, Chi	CBS TV 57	Carry Moore Show; alt Th 10:15-10:30 am seg; eff B July; 52 wks
Toni Co, Chi	Leo Burnett, Chi	NBC TV	People are Funny; alt Sun 7-7:30 pm; eff 19 Sept
Toni Co, Chi	Waiss & Geller, Chi	CBS TV 4B	Bob Crosby Show; T 3:30-3:45 pm seg; 15 June; 52 wks
Toni Co, Chi Wander Co, Chi	Waiss & Geller, Chi Tather-Laird, Chi	NBC TV CBS TV 60	Dollar a Second; Sun 10-10:30 pm; eff 4 July Captain Midnight; alt Sat 11-11:30 am; 4 Sept; 52 alt wks











Numbers after names refer to New and Renew category

George M. Finley	(3)
Rodney Erickson	(3)
H. D. Talbot Jr.	(4)
E. H. Weitzen	(4)
E. Gelsthorpe	(4)
*	

Renewed on Television Networks

add. 14 d., 18. d., 18. d. b. 18. d.	ererision Aemo	orks	
SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Brown Shoe Co, St Louis	Leo Burnett, Chi	ABC TV 60	Smilin' Ed's Gang; Sat 10:30-11 am; 21 Aug; 52 wks
Colonte-Phimoline, Jersey City, NJ	Wm. Esty, NY	CBS TV 116	Strike It Rich; W 9-9:30 pm; 7 July; 52 wks
Continental Baking, NY	Ted Bates, NY	NBC TV 35	Howdy Doody; W 5:30-6 pm; 9 June; 52 wks
General Mills, Mpls	Wm. Esty, NY	CBS TV 71	Barker Bill's Cartoons; W, F 5-5:15 pm; 2 June; 52 wks
General Motors, Frigidaire Div, Detroit	FCGB, Chi	CBS TV 52	Arthur Godfrey Time; T, Th 10:30-45 am; 8
Hotpoint Co, Chi	Maxon, Chi	ABC TV 67	Adventures of Ozzie & Harriet; alt F B-B:30 pm; 2 July; 52 wks
Hotpoint Co, Chi	Maxon, Chi	ABC TV 67	

Renewed on Television Networks (continued)

SPONSOR	AGENCY	STATIONS
Int'l Sfiver, Meriden, Conn	YGR, NY	CBS TV 56
Kellogg Co, Battle Creek,	Leo Burnett, Chi	NBC TV 48
Nestle Co, White Plains,	Cecil & Presbrey, NY	ABC TV 53
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS TV 51
Pillsbury Mills, Mpls Plymouth Div, Chrysler Corp, Detroit	Leo Burnett, Chi N. W. Ayer, NY	CBS TV 50 CBS TV 139
Ralston Purina, St Louis Revere Copper & Brass, NY	Gardner, St Louis St. George & Keyes, NY	ABC TV 53 NBC TV 22
Simmons Co, NY	YGR, NY	CBS TV 56

PROGRAM, time, start, duration My Favorite Husband; alt Sat 9:30-10 pm;)
Scpt. 22 alt wks
Howdy Doody; T & Th 5:30-5:45 pm; 1 June 2

Space Patrol; alt Sat 11-11:30 am # 4 Septy; 52 g

Arthur Godfrey Time; M-Th 13::15-30 am 1 June; 52 wks
House Party; M-Th 2:45-3 pm; 1 June; 52 wl
That's My Boy; Sat 10-10:30 pm; 10 July; 13 s

Soace Patrol; alt Sat 11-11:30 am: 4 Sept; 52 s Meet the Press; alt Sun 6-6:30 pm; 1-1 July 3 pgms Favorite Husband; alt Sat 9:30-10, pm & Sept., 22 alt wks

See page 2 for New National Spot Radio and Tv Business)

Advertising Agency Personnel Changes

FORMER AFFILIATION

NEW AFFILIATION

NAME C. Ralph Bennett Barry Blau Albert R. Bochroch

Douglas K. Burch

Christopher Cross Harold H. Dobberteen Rodney Erickson George M. Finley Ted Gravenson Mary Harris Sander Heyman

Kingsley F. Horton Howard S. Johnson Russ Johnston Franklin P. Jones Edward J. Labs, Jr. William W. Lewis Phillip L. McHugh Joseph C. Meehan William S. Oliver Pogger Furdon Roger Purdon Daniel Welch Granville Worrell

Fred Gardner Co. NY, partner & creative dir Huber Hoge & Sons. NY, media dir Gray & Rogers, Phila, contact dept & in chg new

bus
Benton & Bowles, NY, asst tech dir tv, assoc
rcdg dir radio
K&E, NY, asst publicity dir
Foote, Cone & Belding, NY, vp & dir media
Y&R, NY, mgr acct planning
Bryan Houston, Inc, acct exec
Ben Sackheim Co, NY
Free Lance acts dir prod. writer Free lance r-tv dir, prod, writer Schenley Ind, LA, adv & sls

CBS, Pacific Coast, sls mgr CBS, Pacific Coast, sls mgr
CGW, NY, dir pub rels r-tv
Ward Wheelock, Phila, in chg r-tv
Gray G Rogers, Phila, publicity dir
Allied Bdctg Co, Syracuse, genl mgr
Geyer, NY, comml dir
Tracy-Locke Co, Dallas, r-tv dir
Geyer Adv, NY, pr acct exec
Ayes, Swanson G Assoc., Lincoln, acct exec
Wm Weintraub, NY, copy chief
Foote, Cone G Belding, Chi, acct exec
Gray G Rogers, Phila, contact dept

Same, exec vp Emil Mogul Co, NY, traveling refy time buyer Same, vp

Stockton, West, Burkhart, Inc, Cinci, mgr of a Stockton, West, Burkhart, Inc, Cinci, mgr of progrmg
Same, dir exploitation div prom dept
Bryan Houston, Inc, NY, vp & dir media
Same, vp
Same, vp & acct supvr.
Wexton Co. NY, vp & chmn plans bd
McCann-Erickson. NY, prodn supvr
Roy S. Durstine, Inc, LA, exec staff, head
r-tv activities McCann-Erickson, NY, F-tv acct exec Same, vp McCann-Erickson, NY, acct exec Same, vp Flack Adv, Syracuse, acct exec Same, dir r-tv
Campbell-Ewald, Detroit, r-tv dir.
Same, dir pub rel dept
Curt Freiberger & Co, Denver, acct exec
Bryan Houston, NY, vp & creative dir
Needham, Louis & Brorby, Chi, acct exec

Sponsor Personnel Changes

Charles Derrick Edward Gelsthorpe

Robert M. Lehman Norman V. Osborn Harold D. Talbot Jr.

Edward H. Weitzen

FORMER AFFILIATION

Pepsi-Cola, NY, display mgr Bristol-Myers, NY, dir specialty sls, new prods

devel dept
Duane Jones, N.Y. mdsg mgr
Ward Wheelock Co. Phila, mgr plans-media dept
B. F. Goodrich. Watertown, Mass., sls prom mgr
floor covrg div
Bulova Research & Devel. Labs, NY, pres & dir

NEW AFFILIATION

Same, adv mgr Same, dir sls prom, prods div

Same, vp

American Safety Razor Corp, NY, asst mdsg m Thomas Lipton, Inc, Hoboken, media dir Sylvania Elec, Salem, Mass, adv mgr, lighting

American Machine & Foundry, NY, vp in chg m



New Firms, New Offices, Changes of Address

ABC's Western Film Synd, Hywd. new address, 1539 North Vine St, Hywd 2B Fred W. Amend Co, Chi. new sales office, 1603 Orrington Ave,

9-1500
Campbell-Ewald, NY, new address, 48B Madison Mu B-3400
Ettinger Co, Hywd, new address, 8120 Sunset Blvd
General Adv Agency, new agency, Markham Bldg, 1651 Cosmo
St, Hywd; owner jonn M. Kemp
Mel Gold Prodns, new NY film prodn co at 1639 Broadway.
Mel Gold, pres, formerly head of Nat'l Screen Service, East

Coast div

William W. Harvey Co, new offices at 5747 Metrose Ave, U. Headley-Reed, new New Orleans office, 504 Delta Baronne St

Baronne St

KBiF, Fiesno, new address, KBID-TV blag, 1117 "N" St
Lew King Adv, Phoenix, becomes Lew King Prodns, comp
prodn serv avail for radio G tv

McCann-Erickson, NY. absorbs Wilkinson, Schiwetz G 1
Houston agency

McGowan Prodns, LA, new telefilm prod firm address K
Studios, La Brea Ave, LA

Official Films, new West Coast offices, 275 So Beverly
Beverly Hills, Cal

Pelican Films, new co at 41 W. 47 St, NY, formed by Tho
J. Dunford, Jack Zander G Elliott Baker

William G. Rambeau Co, Chi, new offices at 185 No. Wall
Ave. Chi 1



Numbers after names refer to New and Renew category

H. S. Johnson Douglas K. Burch (3) Roger Purdon (3) William E. Lewis (3) II, II. Dobberteen (3) Granville Worrell(3) 1. R. Bochroch (3) Franklin P. Jones (3) Ted Gravenson (3)

(3)

F. J. Labs Jr.







SPONSOR



lowa has six Metropolitan Areas which, all combined, do 32.8% of the State's Retail Sales, as shown at the right.

Quite a number of radio stations can give you high Hoopers etc., in ONE Metropolitan Area. WHO gives you high coverage in virtually ALL the State's Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!

MISSOURI

At 9 a.m., WHO gives you 74,526 Actual Listening Homes for only \$47.50 (15.7 LISTENING HOMES PER PENNY!)

According to the authoritative 1953 Iowa Radio-Television Audience Survey, 74,526 homes all over lowa are actually tuned to WHO at 9 a.m., every average weekday. Figuring time costs at our 1-minute, 26-time rate, WHO gives you 15.7 actual listening homes, per penny!

That's the result of ALL-STATE programming, ALL-STATE Public Service, ALL-STATE thinking, here at WHO. Ask Free & Peters for all details!



FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
Plus "lowa Plus"—with

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager





Milton Berle, Henry Markus and Jan Murray discuss mock money problems

Mr. Sponsor

Henry A. Markus

Vice President Wine Corp. of America, Chicago

It all started late one afternoon in 1947 when Henry A. Markus, v.p of the Wine Corp. of America, walked into the storage room and drained 40,000 gallons of wine into the Chicago sewers. This decision helped double the firm's sales within a year.

The reason? Pouring 40,000 gallons of Barloma wine down the drain made room for Mogen David wine. This kosher wine with mass appeal has gotten all the firm's advertising backing from 1947 on.

"On a sales trip in Peoria I met a jobber who wouldn't buy any Barloma," Markus explained to SPONSOR. "He did want 50 cases of Mogen David—and 50 cases is a lot of wine! Our sales records showed Barloma just holding its own while Mogen David sales were climbing.

"The answer was obvious—promote Mogen David. But we didn't have enough room for Mogen David. so I got rid of Barloma."

Markus also applies his marketing and sales experience in guiding the advertising strategy of the wine firm. The bulk of this advertising, through Weiss & Geller, is in tv. Here's how Mogen David Wine's \$1,986,000 budget for 1954 breaks down: \$1,238,000 for tw; \$448,000, billboards; \$300,000, newspapers, radio, spectaculars.

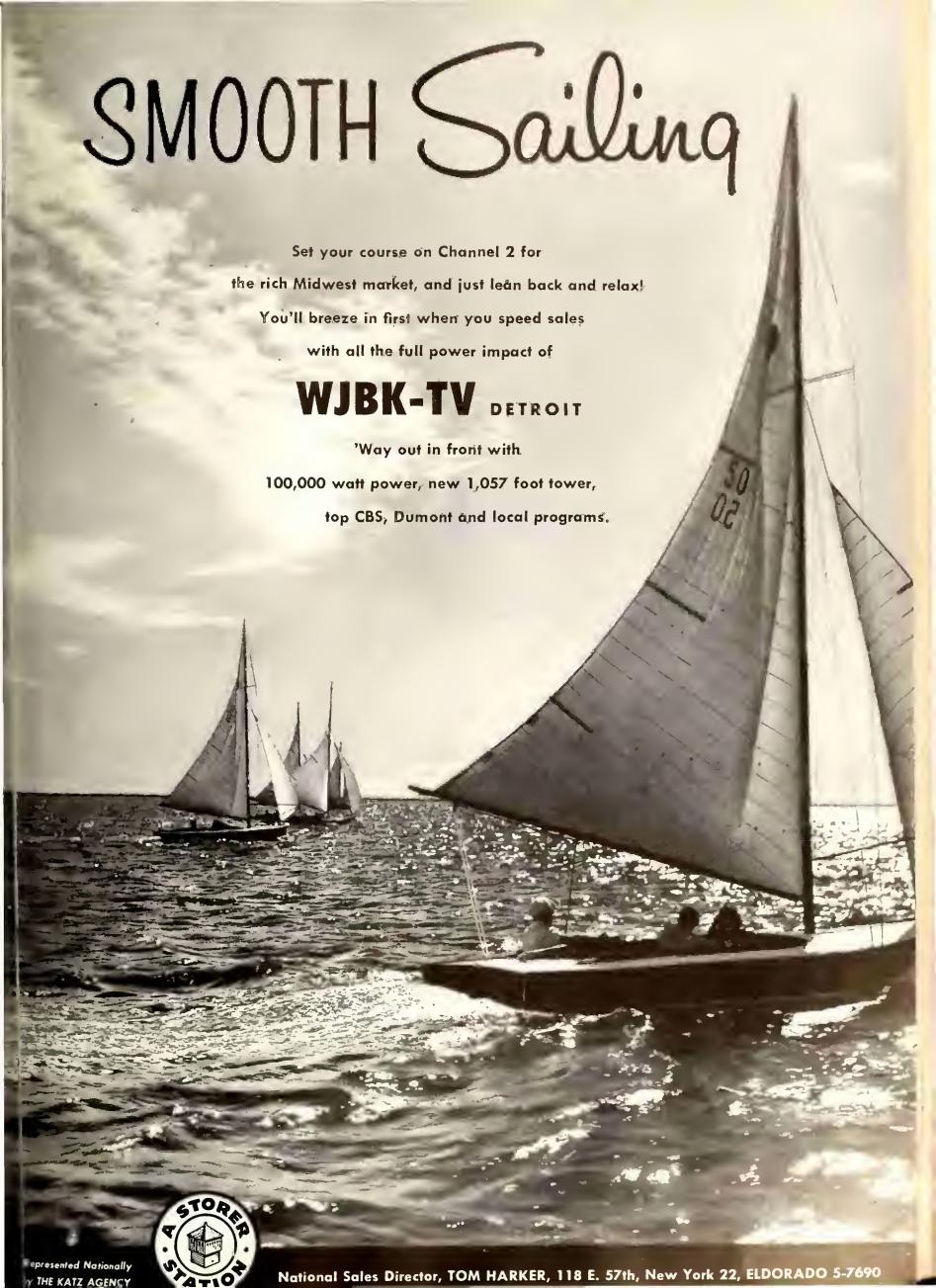
During the past year Mogen David sponsored *Dollar A Second*, Du Mont, Mondays 8:00-8:30 p.m. over 93 stations. This show cost the sponsor \$10,500 a week to produce. An audience-participation quiz program, it was m.c.'d by Jan Murray. For the 1954-1955 season show will move to ABC TV, with a 130-station lineup.

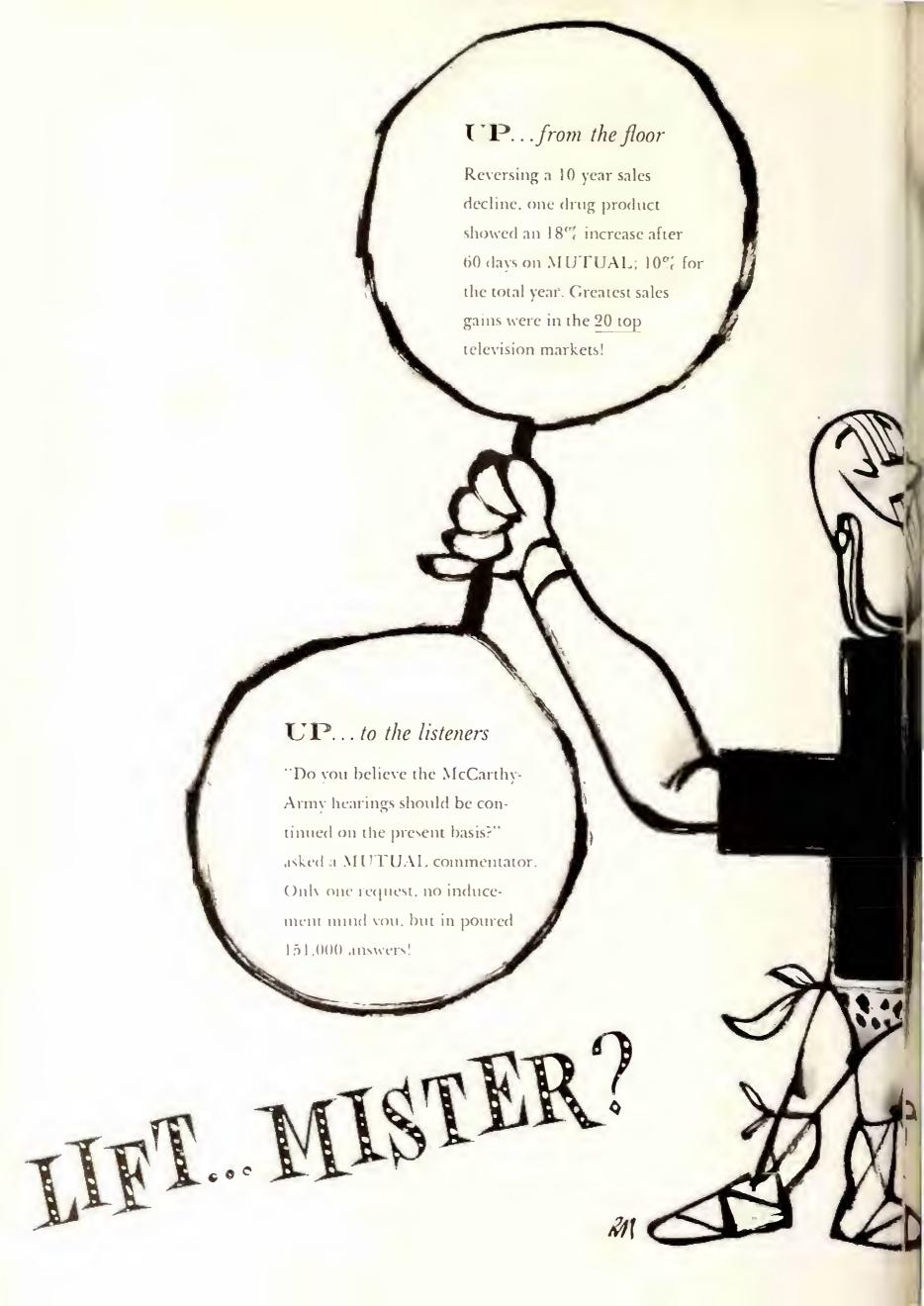
Mogen David's network tv advertising is aimed at a mass family audience. The firm switched from sponsorship of dramatic programing in 1952 when it dropped *Charlie Wild*. *Detective*.

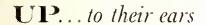
"Ours is an ideal family wine," Markus told SPONSOR. "Therefore we like to reach the family when it is gathered in group entertainment before a tv set. And we prefer to reach them with light entertainment rather than heavy or disturbing dramatic shows."

This formula has paid off: For the first six-month period of 1954 sales are up 30% over '53. And if sales ever slip?

Markus grins at this question: "We have another wine formula with even better consumer tests than Mogen David. Now if we only had the space. . ."







The product cost—of all things -\$100. The advertiser wanted leads. First MUTUAL broadcast rolled in 3,500 and in—hold tight-13 weeks, 46,000! Man had to advertise for extra salesmen.

UP...single-handed

It (the agency) wrote: "Sales on our client's product are 'way up'—around 25% for this year. This is one success story you don't have to share with anyone. MUTUAL was the only media used."

Sure we've an audience lift (even listening at night is up on Mutual over last year in the latest Nielsen report—M-F 7:30-10 pm.) Sure we've a billing gain (the only network to have one in fact—Jan.-April '54 over Jan.-April '53). Sure we lift our voice in 328 markets other nets and other media miss. That's the great strength of Mister Plus. But the lift that counts, we think, is the lift Mister Plus gives clients' sales.

Want a lift, Mister?

Mutual Broadcasting System A Service of General Teleradio for All-America... PLUS



"STORM COMING" BY CLYDE BROWN

WITH a promising Fall Season, thousands of farm families are ready to turn to the advertiser . . . for the products their well-earned money will buy.

How can the advertiser most effectively send his sales message directly to the working families in the Midwest? Naturally, through the media that has helped build this market by serving its people. That media is . . . WLS! It has given these working families the kind of entertainment, news, markets and other services that have won their complete confidence and loyalty.

Yes, it's time for the advertiser to reap the harvest that awaits him when he concentrates his sales message in the Midwest ... through the powerful selling of WLS!

See your Blair Man for Availabilities

A Clear Channel Station CHICAGO 7 STATIO

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY,





HAL FELLOWS, NARTB PRES., SOUGHT MERGER WITH TVAB



R. A. MOORE, KITY, ACTING CHAIRMAN OF "OLD" TVAB

New facts for sponsors: Advertisers will get increased flow of facts about tv soon. Industry should have Television Advertising Bureau before summer's out which will furnish facts about tv as part of its promotional function. New TvAB will be result of merger between TvAB, which stations had organized, and planned tv promotion

bureau of NARTB. Pictures above are of two of industry's leaders who helped bring about merger: NARTB President Harold Fellows and Dick Moore, KTTV, of station-organized TvAB. Also in offing for advertisers is official count of tv sets in all U.S. markets by NARTB's planned Television Audit Circulation. (See page 76)

The 20 trends you must know about in fall radio-tv

Here from the pages of SPONSOR's 8th annual Fall Facts issue

is your over-all look at this fall's hottest trends

This is the eighth in SPONSOR's series of Fall Facts issues. It is also the largest issue in SPONSOR's history, having 268 pages. To help give you the over-all picture quickly, SPONSOR's editors have prepared the brief report which appears on the next two pages. Its paragraphs are highlights from the complete coverage which follows later in this issue. This issue's function is to help you make immediate buying decisions and to serve for the year-'round as a manual. It is divided into seven main sections: reports on spot tv and network tv, on spot radio and network radio; and three Basics sections, one on radio, one on tv and one on film. The Basics give you fundamental industry facts, many of them in chart form.

You'll find complete index for this issue on page 8

In addition to usual Digest Page appearing with each issue of SPONSOR, this issue has complete subject index to its seven main sections. You'll find it helpful in looking for subjects you are most concerned with. See page 8.



Color to is starting growth on local as well as national level. Above, one of WKY-TV, Oklahoma City's live color shows. For color coverage this issue see Spot to starting page 73 and Network to starting page 117. Results of SPONSOR survey of U.S. to

stations and their color equipment appear page 76. Shown above (l. to r.): Bob Doty, WKY-TV production supervisor; Prissy Thomas who does announcements for client, Club Cracker; Milt Stephan, Allen & Reynolds; Leonard Fox, Oklahoma sales mgr., for client

SPOT TV TRENDS

Complete report starts page 73

- 1. Stations are gearing up for color telecasting, special SPONSOR postcard survey of all U.S. outlets shows. More than seven out of every 10 outlets hope to have equipment to televise color shows from network lines before the end of the year. About 20% expect to install color slide and film equipment for local-level telecasts. Now the problem rests with equipment makers. Advertisers are expected to move in on color spot to "experimentally" early this coming fall.
- 2. Official industry to set count may soon be on the way. Politz research firm has been retained by NARTB to study methods of counting ty sets in U.S., circulation of ty stations. Also the station-formed TvAB will become all-industry promotion bureau to distribute facts and figures of television to advertisers.
- 3. Heavy pressure is still on from advertisers seeking nighttime spot slots. Reps report that night-time turnover of advertisers in largest markets is often less than 1%. Result: Many advertisers are moving in on afternoon and morning slots rather than sweat out the long "priority lists."
- 4. To film industry is booming. With network costs at all-time high, many advertisers are using multimarket campaigns built around syndicated film programs. Some 25% of today's syndicated vidpix business is in this field. In film commercials, trend is toward more animation and fewer non-extra actors, larger per-film budgets and smaller numbers of film commercials, leading producers report.

NETWORK TV TRENDS

Complete report starts page 117

- 1. The SRO signs at night are up earlier for this fall than in previous seasons. Nighttime availabilities on CBS and NBC are non-existent. ABC and Du Mont have time available, though former is filling up its evening periods nicely.
- 2. Clearances will be easier this fall than last though it is hard to generalize about this complicated subject. There are still a number of problem areas and there is no relief in sight in a few of them. The agencies still have men traveling around the country trying to clear time for specific shows.
- 3. Costs will be up for most advertisers. One reason: fierce network competition is bringing forth more expensive shows, such as the NBC spectaculars. There are also the "normal" increases for talent, script, etc. Time costs are increasing with more ty homes and larger station lineups.
- 4. Economic pressures are causing many uhf stations to go off the air. There is no apparent sponsor prejudice against uhf stations per se. Most sponsors realize that rate of uhf conversions is closely linked with degree of the competition a uhf station faces:
- 5. Despite paucity of color sets in homes, color programing and station conversion to transmit color is continuing at a healthy rate. The number of color sets is likely to be much below early estimates.
- 6. Time franchises are more vulnerable. The bumping of U.S. Tobacco's Martin Kane and Voice of Firestone from NBC program lineup, the "right-of-way" programing of spectaculars and strong grip on programing by networks are all evidence of this trend.

SPOT RADIO TRENDS

Complete report starts page 195

- J. Major shifts have taken place in spot radio sales strategy of reps, stations. Among key developments: more "service" packages of news, weather, traffic bulletins aimed at in-home and out-of-home radio audience; more efforts to stretch Monday-through-Friday morning programing to include Saturdays thus giving stations an "extra morning" to sell; more nighttime low-cost saturation plans; more programs beamed toward pinpointed audiences.
- 2. "Total" measurement of radio to be feature of fall spot buying. As timebuyers become more research-conscious, new research tools are being developed. Nielsen expects to start his new area radio-ty measurement service. Nielsen Station Index, in October. Pulse plans to conduct more full-area studies, more out-of-home rating. Time buying today also makes use of audience composition data, cumulative ratings, turnover.
- 3. Spot business outlook continues to be generally optimistic. Spot program hours of mornings, afternoons, early evenings and late at night have been least but by tv, are most popular with agency radio buyers. Annual level is over \$135 million.
- 4. Radio's "specialties" are gaining favor with audiences, buyers. More than six out of 10 stations air one or more farm shows. Nearly 140 radio outlets program more than 10 hours weekly of classical music. Some 375 stations aim programs at Negro market; 22 outlets are 100% Negro-programed. Foreign-language broadcasts are holding their own in many of the nation's largest metropolitan areas.

Important recent net radio buys include those of sponsors below. Merit Card bought Martin Block on ABC, company's first net radio buy. Royal Crown bought Robert Q. Lewis on CBS Saturday mornings to get big pre-marketing audience. Florida Citrus

NETWORK RADIO TRENDS

Complete report starts page 251

- 1. Nighttime costs will take a drop in the fall with time discounts set for an increase on CBS and NBC. ABC is expected to follow suit. Mutual will continue its "antomatic rate cuts" as new to outlets come on the air. (Admen quoted in this section explain what effect they think cost reduction will have.)
- 2. Programing trends will be marked by greater use of strips at night. CBS will add an hour of them. There are four reasons for this trend: (1) reduced show costs per advertiser. (2) sponsor can get large cumulative audiences quickly, (3) networks can self them as spot carriers and (4) audiences can remember them more easily than different programs each day.
- 3. More spot carriers will be offered for sale in the fall. Mutual is expected to get an O.K. on carrier strips in the morning and afternoon from its affiliates. NBC has added a spot carrier at night and CBS may sell its new strips in 7½-minute segments.
- 4. New set count figures and radio listening data will shed additional light on radio and will spark new radio promotion efforts by broadcasters. Set figures gathered by Politz for BAB and networks will be released shortly. Mutual will also release data.
- 5. Program formats will be increasingly marked by relaxed, easy-to-listen-to fare with the disk jockey approach coloring more and more shows. The networks will seek to differentiate themselves from independent station d.j. shows by using big names.
- 6. The possibility of a regular measurement of auto listening nationally by Nielsen will give fillip to networks' efforts to reach auto listener.

Commission is sponsoring "Florida Calling" on MBS, first net buy for Commission. Prudential is buying into "Fibber McGee and Molly" on NBC at night. Prudential wants to reach men, biggest insurance buyers, feels night is best time. See Network radio starting page 251





26 articles of media study now being printed in book form

The 26 articles of the All-Media Evaluation Study are now being reprinted in book form. Copies should be available in August at \$4 cach. Volume will run to about 200 pages, 130,000 words, sponsor format, with all the numerous tables, charts and surveys as they appeared in the original articles. Agencies, advertisers, broadcasters will find volume most complete on media evaluation published to date. You may order now.

Highlights of the All-Media study

Here's a summary of what each of 26 articles in 2-year study contains. You will want to read, then file this with study as convenient reference

S PONSOR's two-year All-Media Evaluation Study will have been time wasted if the agencyman, advertiser and broadcaster for whom it was undertaken don't use it.

To give you an idea of its scope the following summary (next three pages) was prepared. You'll find it not only a concise digest of what the study entailed but also a reminder of what you might have overlooked or forgotten when the articles first appeared. After reading it, we suggest you file it with your media articles as a reference.

For those who want the study in book form, we suggest you order the bound volume due to be published in August at \$4 a copy.

Here are the 10 most important conclusions of the series (for a full discussion, see 28 June 1954 issue):

- 1. Media evaluation lags far behind copy, market.
- 2. Much money is wasted on non-scientific practices.
- 3. Lack of research on much advertising is appalling.
- 4. On the other hand, widespread acceptance of many new "tools" is equally bad.
 - 5. Refusal to experiment in use of media is notorious.
- 6. Methods for choosing media, especially for new products, are often primitive.
 - 7. Much research to prove one medium "best" is useless.
 - 8. It is possible to set up an accurate intermedia test.
- 9. Reasons given by some advertisers for not using air media are incredible.
- 10. Psychology, especially study of motivations, has a vital place in media evaluation,

PART 1. "Why evaluate ad media?" Ten pages of charts including 30 tips to advertisers, agencies and media on evaluation. Two-page chart spells out how typical agency analyzes each major market. Another chart gives figures through years to show how all major media complement each other after initial period of competition (all prosper or show revenue declines simultaneously). Article shows why media selection still is in "cave man stage," cites examples of various yardsticks (20 April 1953 issue).

* * *

PART 2. "Media Basics I." Two pages, including one full page of charts and figures, are devoted to each of the following media: newspapers, direct mail, radio and magazines. Advantages, limitations, biggest clients and growth charts are given for each medium. Spokesmen for each medium tell why advertisers should include their particular media in total advertising schedule (4 May 1953 issue).

* * *

PART 3. "Media Basics II." Two pages, including one full page of charts and figures, are devoted to: television, business papers, outdoor and transit. Advantages, limitations, biggest clients and growth charts are again given for each medium and media spokesmen tell why advertisers should include their particular media in total advertising schedule (18 May 1953 issue).

* * *

PART 4. "I. How to choose media." Different agencies use different yardsticks in selecting media for ad campaigns. The various techniques are discussed here. Tips from SPONSOR'S All-Media Advisory Board and executives of research organizations are given on setting up research, choosing objectives. Chart comparing billings of magazines and air media rebuts Life's claim that it leads media parade in annual billings (1 June 1953 issue).

* * *

PART 5. "II. How to choose media." Debate on whether some advertisers' newspaper backgrounds and complexity of air media create bias in favor of print. Twenty-six advertisers, agencymen and researchers discuss factors they personally consider most important in selecting and recommending media (15 June 1953 issue).

* * *

4-media study." Article debates whether Life's new treally impartial, reprints charts from study to show misuse of statistical data. Network researchers' and agencymen's opinions on the study are quoted. Highlights of the report are given with comments by air and print experts on various points (29 June 1953 issue).

* * *

PART 7. "Beware of these media research pitfalls!" Why both the print and air media are guilty of over-reaching in their research. Various media sales tests—including tests made by radio networks—are examined to show validity or non-validity. Four principal methods of measuring sales effectiveness are given, with their weaknesses. Chart points up 10 media research traps for the unwary (27 July 1953 issue).



Here are excerpts from letters to SPONSOR on Media Study

RESEARCHER. Benjamin Shimberg, asst. to pres., Educational Testing Service, Princeton: "I think SPONSOR is to be commended for undertaking a project of such magnitude. In so doing you are rendering an important public service, not only to your subscribers but students and researchers as well."

AGENCYMAN. Reid Webber, president, Webber Advertising Agency, Grand Rapids: "This is a noble service to the advertising industry and should strengthen the scientific use and resultfulness of the several media."

MARKETING MAN: H. D. Everett Jr., director of marketing research, Ford Motor Co., Dearborn, Mich.: "Again I would like to compliment you on this series of articles and put in a request for several sets of reprints of the whole series after its completion."

STATION MANAGER. Frank Stubbs, station manager, KLMS, Lincoln, Neb.: "I am sure that this will prove to be one of the most valuable things yet done in the business and I am most anxious to get all results in a single volume."

AGENCYMAN. James A. Boyce, The Mauther Agency, Milwaukee: "Have found your recent Media Series both invaluable and elusive—seems EVERYONE has found a use for it. The problem in our agency is that only I tore the series out of the magazines when it appeared. Would you be good enough to send me a reprint of the entire series which I could file for general agency use—then maybe I'll get to use mine once in a while!"

SPOT SALES MANAGER. Sam Cook Digges, general sales manager, CBS TV Spot Sales: "Please reserve me a copy of SPONSOR's All-Media Study. . . . This is to be a personal copy for me, and I will be glad to send you a personal check. . . . SPONSOR is certainly to be congratulated on this excellent study."

MEDIA MANAGER. Laura B. Mang, manager of media department, Moser & Cotins, New York: "The articles have presented very intelligent treatment of controversial subjects and we shall greatly appreciate having them in book form for examination and reference."

STATION MANAGER: Arch L. Madsen, manager, KOVO, Provo, Utah: "I think your marvelous Media Evaluation Study is one of the very finest things that has ever happened to us in radio. Please arrange to send this station four copies of this entire series."

ÁMBORIO DE LA COLORA DEL COLORA DEL LA COLORA DE LA COLORA DEL LA COLORA DEL LA COLORA DEL LA COLORA DEL LA COLORA DE LA COLORA DEL LA COLORA DEL LA COLORA DEL LA COLORA DEL LA COLORA DEL

Coming up next on media

Two articles growing out of the All-Media Evaluation Study will be published in Sponson soon; (1) Dick Dunne's analysis of media trends which he made for Sullivan, Stanffer, Colwell & Bayles where he's media research director; (2) Advertest Research's test of a half-hour segment of Your Show of Shows vs. a double-page spread in Life on adrevall. Guess who won!

PART 8. "II. Beware of these media research pitfalls!" Entire text of Advertising Research Foundation's criteria for advertising and marketing research is reprinted. Twenty-one researchers, agencymen, advertisers and air experts tell how they set up tests and use media research (24 August 1953 issue).

* * *

PART 9. "How 72 advertisers evaluate media." Four pages of charts tabulate answers each of 72 advertisers gave to sponsor's 16-part questionnaire on media evaluation. These advertisers spend total of \$137 million annually on advertising. Questions are explained and sponsor's conclusions given. Includes information on advertisers' sources for media data; methods of determining media effectiveness; which medium advertiser considers most effective. Includes list of 11 most important facts learned in survey of 2,000 advertisers (7 September 1953 issue).

* * *

PART 10. "How 94 agencies evaluate media." Four pages of charts tabulate answers each of 94 agencymen gave to SPONSOR's 16-part questionnaire on media evaluation. Includes information on agencies' sources for media data: methods of determining media effectiveness; which medium agency considers most effective. Background of admen answering questionnaire is also given. List of 10 most important facts learned in this survey of 1,000 agencymen (21 September 1953 issue).

* * *

PART 11. "How BBDO evaluates media." Bernard C. Duffy, president of Batten, Barton, Durstine & Osborn, one of world's largest agencies, gives personal opinions on the various media, tells what his agency wants to know about media before planning an advertising campaign. Included are specific examples of which media are best to fill special needs of certain products (5 October 1953 issue).

* * *

PART 12. "How Emil Mogul tests media weekly for Rayco." Customers fill out cards while they wait to get their auto seat covers fitted. These cards indicate what made customer come to Rayco for seat covers and in what media they've noticed Rayco ads. Article gives results of such tests, with detailed explanation of how agency can go about setting up similar system for its own clients. Full page of charts shows how you can profit by being able to check media on weekly basis (19 October 1953 issue).

PART 13. "Why these 31 advertisers DON'T use air media." Results of mail-and-phone survey of 199 advertisers who are non-users of the air media. Easy-to-read chart lists name of company, product it manufactures or distributes, agency, 1953 advertising budget and the reasons it gave for not using air media. Among reasons most commonly cited: product "unsuitable" for air advertising; radio and or tv are "too expensive"; radio gives too much coverage where product isn't being sold; radio and/or tv "flopped" in past, firm hasn't tried them since (16 November 1953 issue).

* * *

Comprehensive reference chart gives point-by-point comparison of the rating services from the standpoints of basic data supplied; techniques; sample bases; limitations, and advantages. Includes sponsor's own ideal rating system and how the six existing services compare from aspect of sample size, breakdown of figures given, and so on. Includes seven important DONT'S in using ratings (28 December 1953 issue).

* * *

PART 15. "What's wrong with print measurement services?" Facts about the three readership services including their sampling methods, questioning procedures and how much each one costs. List of basic questions advertisers raise about readership services. Article includes opinions of researchers on the services, explains why knowing the facts about each one is vital to advertisers and agencies (11 January 1954 issue).

* * *

PART 16. "How different rating services vary in the same market." Ward Dorrell, research director of John Blair & Co. and Blair Tv, station rep organization, points out the fact that different services often come up with widely divergent ratings and sets-in-use figures for the same market. Dorrell underscores importance of using other criteria besides ratings when planning advertising campaign. Three easy-to-read bar charts give examples of variation in same markets (25 January 1954 issue).

* * *

Most researchers assert it's impossible to set up a fool proof or ideal intermedia test. Includes descriptions of three agency attitudes towards testing and explanation of why testing is so important and so difficult to perfect. Three tables describe the "ideal" intermedia test based on interviews with 150 media experts, list 10 do's in media testing and show some variables that make testing difficult (22 February 1954 issue).

* * *

PART 18. "II. Can you set up the 'ideal' media test?" Article quotes seven media authorities on how to solve the media-testing problem. An analysis of the four methods of market research recommended by one independent researcher is given. List of 51 advertisers who have tested media, chart of media tests used by various agencies and advertisers and 10-point market testing check list by A. C. Vielsen are included (8 March 1954 issue).

PART 19. "How Block Drug tests media." George J. Abrams, advertising director of the Block Drug Co., Jersey City, tells what his firm has learned from hundreds of media and copy tests and the steps it takes to set one up. Block Drug spent \$5.5 million in advertising last year, 65% in air media. Among Abrams' tips: use markets typical of the U. S.; don't accept statistics blindly (22 March 1954 issue).

* * *

PART 20. "I. The psychology of media." Article gives results of tests to indicate which media are best under certain typical conditions. Findings by sociologist Joseph T. Klapper on 20 years of pre-tv testing on psychology and media are given in chart form. Objective reports on Prof. Paul F. Lazarsfeld's newspaper-vs.-radio study and other experimental studies are included. Among the tests discussed are experiments by Dr. Frank Stanton, now president of CBS, while he was an instructor at Ohio State in 1933 (5 April 1954).

* * *

PART 21. "II. Psychology of media." Nine statements by leading philosophers, psychologists, researchers, advertising executives and college professors on the psychological values of media are included. Article examines which media contribute most to raising the cultural level of the American people: explains why air media are "dynamic" and print media "static"; tells why one psychologist feels all media evaluation should be put on a psychological basis (19 April 1954 issue).

* * *

PART 22. "III. Psychology of media: Why adment buy what they do." Adman's own personality and character may have more direct bearing on his media choice than the physical or psychological qualities of the various media themselves. Article reveals inner motivations of admen in their choice of media may derive from background. job security, personal bias, desire to win recognition. Dr. Ernest Dichter, president, Institute for Research in Mass Motivations and Media Advisory Board member, explains why he feels fear and insecurity often hit admen. Due to fear, he says, admen often fall back on substitutes for creative thinking such as the cost-per-1.000 concept and repetition (3 May 1954 issue).

* * *

PART 23. "Do radio and ty move goods?" Two charts document fact that most large advertisers, in all product categories, use air heavily. A total of 66 advertisers spending \$178 million this year (nearly \$50 million of it in air

SPONSOR thanks its advisers

For 22 months 12 leaders in the advertising profession (names printed below) helped sponsor maintain a high level of interest and accuracy in its All-Media Study. Now sponsor wishes to thank these 12 ad experts plus the dozens of other agencymen, advertisers, media researchers, psychologists, broadcasters and others who have contributed to the series during the two-year span.

media) answer SPONSOR's four-part questionnaire, tell what media they use and how well they sell. Article quotes 47 heavy air advertisers on why they like radio and tv, what are strengths and weaknesses of both media and what results they have had (17 May 1954 issue).

* * *

PART 24. "Media article 21: Conclusions by Advisory Board." sponsor's Editorial Director Ray Lapica asked the 12 members of the All-Media Advisory Board to write down their comments, summaries, interpretations or refutations of the previous articles in the series. Six of the 12 discuss such topics as inagazine-of-the-air ty concept; out-of-home radio audience; 10 questions to consider in time buying (31 May 1954 issue).

* * *

PART 25. "Media article 25: Conclusions by Advisory Board." The last six of the 12 members of the All-Media Advisory Board present their comments, criticisms, interpretations of the previous articles in the series. Among the topics discussed: relationship among distribution. product and media; importance of cumulative advertising impressions; ratings as a yardstick (14 June 1954 issue).

* * *

PART 26. "spoxsor's conclusions." Final article in the series gives personal observations, conclusions drawn from hundreds of interviews. surveys conducted in course of 22-month study. The study involved interviewing personally some 200 of the leading advertising experts in nine cities. It meant 14 trips. 11 separate mail surveys, one of them alone covering 1,000 advertisers and 1,000 agencies. Among spoxsor's conclusions: The advertiser, agency or broadcaster who stops trying to find a better method of evaluating media will fall behind (28 June 1954 issue).

SPONSOR's All-Media Advisory Board

George J. Abrams ad director, Block Drug Co., Jersey City Vincent R. Bliss executive v.p., Earle Ludgin & Co., Chicago Arlyn E. Cole president, Cole & Weber, Portland, Ore. Dr. Ernest Dichter pres., Inst. for Research in Mass Motivations Stephens Dietz v.p., Hewitt, Ogilvy, Benson & Mather, New York Ben R. Donaldson ad & sales promotion director, Ford, Dearborn

Marion Harper Jr. president, McCann-Erickson, Inc., New York Ralph H. Harrington and mgr., Gen. Tire & Rubber Co., Akron Morris L. Hite president, Tracy-Locke Co., Dallas J. Ward Maurer and director, Wildroot Co., Buffalo Raymond R. Morgan pres., Raymond R. Morgan Co., Hollywood Henry Schachte senior v.p., Bryan Houston, New York



Why Wildroot has 100 ad budgets

Company believes market-by-market approach avoids waste in spending. helps achieve proper balance between local and national ad media

by Keith Trantow

III ildroot is unique because:

- 1. It has 100 ad budgets, not one.
- 2. It spends 35% of its over \$3 million ad budget on spot radio, nothing on network radio or ty.
- 3. It has had only one agency over the past 40 years—BBDO.
- 1. It has a unique jingle which its own ad director, J. Ward Maurer, wrote 11 years ago and which is still going strong.

Walk into J. Ward Maurer's office and the first thing that catches your

eve is a big map of the United States.

Maurer is advertising director of the Wildroot Co. in Buffalo. The brightly colored map on his wall isn't a political or geographic one. It's an economic map showing the Wildroot's wholesale trading areas, the distribution areas surrounding the cities where Wildroot jobbers and wholesalers have

case history

their warehouses (see picture above).

That map is the basis for Wildroot's national and local advertising budgets (principally for Wildroot Cream Oil hair tonic). Why does Maurer rely on cartography when planning his advertising program? Why does he split the country up into a hundred markets? Here's what he says:

"I believe that all national advertising should be looked at carefully. When you break down your national advertising media on a county-bycounty basis—or, as we did, on a market-by-market basis—you see that you can't cover the country with national advertising alone.

"In too many markets you'd be overspent.

both local and national advertising.
But that poses a toughie: How do you know how much you should put into national? How much into local?

"So we break the country down into natural distribution areas. Then we get the circulation figures for national and local media for each county which is within the distribution area. From these figures we can determine exactly what each medium costs us in the market.

"Maybe we discover we're not getting good coverage from national media in a certain market. Then we know we should use more local media. We can figure out how much money we should spend in local media by knowing the population of the market, the cost-per-1,000 of reaching potential customers and the cost of the national media in that market."

For every color (representing a different market) on the big map on Maurer's office wall there is a separate budget.

When Maurer and his staff figured out the Wildroot wholesale trading areas, they just happened to end up with an even 100 markets.

"When I say we have 100 markets, it looks as if we arbitrarily divided the country into a hundred pieces. We didn't. That's how many wholesale distribution areas we have," he explains.

There are other advantages, besides allocation of national and local media budgets, to working on a market basis. For one thing, says Maurer, you can get county-by-county statistics that will help you figure out what your sales for the whole market should be (by adding up the counties in the market).

On the county level, Wildroot uses Commerce Department, Census and Vielsen figures, among others. Maurer told sponsor:

"I believe that our 100 market approach is at least somewhat unique. I have no doubt but that Procter & Gamble, and a few similar companies, who are so research minded, have been working on this same principle, and perhaps have perfected it to a finer degree than we have been able to do.

"However, from my knowledge of

Wildroot's approach boils down to:

- 1. 100 advertising budgets-one for each wholesale distribution area
- 2. Cost of national advertising broken down by a county by county basis
- 3. Each local ad budget depends partly upon national media cost in arca
- 4. Entire radio advertising budget \$1.1 million goes into spot
- 5. Wildroot retains campaign theme, changes media, way media are used
- 6. Agency considered business partner rather than strictly idea factory

what other companies do, and the people that I have talked with in connection with my ANA activities. I believe that any companies who have employed this approach are certainly in the minority and if sponsor can do no more in this article than to stimulate the thinking of the majority of the companies who have not attempted this approach. I think it is a worthwhile contribution."

The budget for each of the 100 markets now is based on Wildroot's sales figures and the company's own past experience. But Maurer says:

"We do not consider only the sales and advertising relationship, but also take into consideration such factors as the total hair tonic industry sales, on the market-by-market basis; share of market figures which are furnished by the A. C. Nielsen Co.; male population figures according to the 1950 census, etc."

At present 11% of Wildroot's \$3 million-plus media budget goes into national media—and currently national media consists of only magazines.

Thus, about \$2.7 million is going into local media. This is fairly new for Wildroot which, in the past, allocated most of its budget to national media. "But when you look at it from a market-by-market basis." says Maurer, "it becomes apparent that a combination of local and national advertising is the only thing that makes sense.

"I do not mean to take a crack at national advertising. However, I think most people who seriously study the proposition will find out that a combination of both national and local is ideal."

Two basic media for all Wildroot markets are spot radio and daily newspapers. More than a third of Wildroot's total ad budget goes into spot radio, with the company currently using more than 500 stations.

In each market, Wildroot buys at

least one comic strip per week in a newspaper. And as many radio announcements as it can afford. If there is money left over for use in a particular market, it is invested in car cards, television, outdoor and other media.

While each of the 100 budgets now is based on sales figures and past experience. Maurer believes that it is only a matter of time until he can figure out the potential sales figures for each market. With this data. "it may be more intelligent for us to base advertising budgets on each market's potential," says Maurer.

"If that happens, and with the opportunity to sales test in those markets, then we may get close to finding the answer to a problem we've won-

Copy tests sold Maurer on using Fearless Fosdick for '54 campaign. Fosdick ads embody "Get Wildroot Cream Oi!, Charlie" jingle theme used past 12 years. Maurer wrote jingle



dered about for a long, long time: When do we reach the point of diminishing returns?

"It took an awfully long time to work out our 100 markets, and to make up a different budget for each market," Maurer adds, "It's still timeconsuming."

For Maurer, however, the problem doubtless was a lot easier than for others less mathematically inclined.

At an advertising convention in White Sulphur Springs a year ago Maurer was asked by a SPONSOR reporter after a golf game how much a golfer would lose if he lost every bet at 10c a hole, to be doubled on each hole. In less than one minute between soaping and showering—Maurer had it figured out: "Over \$13,000." (Exact figure: \$13,107.20.)

In discussing Wildroot's advertising history, Maurer will tell you that "there are two ways of advertising our kind of product.

"One: Take your pick of media. then stick with it with bulldog determination, changing only your theme.

"Two: Take a theme, stick with it, and change only your media and the way you use the media.

"We do the latter. We've used the same theme--get Wildroot Cream Oil Charlie'—for 12 years. Instead of changing our theme, we've changed media and our media use."

Now spending 35% of its budget in spot radio, Wildroot is not worried about the number of tv stations in any given market. It does buy radio time to avoid tv competition, however, insofar as the period of day is concerned.

Maurer, through Wildroot's agency, BBDO, usually buys radio announcements in the early morning, late in the afternoon (to catch teenagers since Maurer is convinced it is important to get customers while they're young), some late at night. Maurer tries to reach a male audience. "Of course." he says. "it's hard to reach an all-male audience, but we do want a pretty good part of our audience to be male. We also want a young audience. Practically all our advertising the past 10 or 15 years has been planned with the idea of not only reaching men, but also voung fellows.

As basic to Wildroot's advertising strategy as its never-changing theme is its use of the Wildroot singing commercial—now considered a classic in the realm of musical announcements.

Maurer wrote the words and music to the jingle in 1942. He won't say it made Wildroot the largest selling hair tonic overnight, but he's pretty sure it helped in boosting Wildroot to its claimed No. 1 position.

Wildroot's jingle has been on the air since 1943 but it didn't mark the company's first radio experience. Wildroot used air media as early as 1932, but until Maurer's jingle came along the firm's radio results were somewhat discouraging.

Back in '32 Wildroot sponsored a weekly 15-minute program featuring an "Elizabeth May" who gave women hints on the care of the hair. There also was some spot activity; Wildroot had participations, for example, on Arthur Godfrey's Sundial on WJSV (now WTOP). Washington, D. C.

There was a three-year hiatus, then Wildroot sponsored a program in its home town of Buffalo during the last 13 weeks of 1935. The company wanted to build it into a show of network calibre but it never quite came off.

The year 1936 Wildroot would just as soon forget. Everything went into radio that year nearly every nickel of the \$250,000 budget. Results were less than astonishing.

About the time Wildroot was looking around for a program in '36. Ted llusing had just published a book. 10 Years Behind the Mike. Wildroot hired Husing on CBS, put him on a show named after the book, gave him musical support from a group called The Charioteers (one of The Charioteers.

(Please turn to page 224)

Agency is "business partner": Wildroot, BBDO ad execs hold frequent meetings to exchange ideas, information. BBDO has been firm's agency for over 40 years, is regarded as "business partner" by Maurer, is in on all planning from beginning. Below, I. to r.,

Alan D. Lehmann, BBDO a e (seated), Earl Obermeyer, asst. to Wildroot ad dir. (standing), J. Ward Maurer, Wildroot ad director, Jay Larman, asst. a e, BBDO (standing right), Charles Dentiger, Wildroot media director. In center: star of Wildroot commercials, Fosdick



10 TOP CASE HISTORIES

Updated condensations of SPONSOR articles appear below. Many other condensed articles plus capsule result stories appear in Radio Results and Tv Results, out this month



AMERICAN AIRLINES: ALL-NIGHT RADIO MUSIC GETS BIG AUDIENCE AT LOW COST

Article appeared 4 May 1953

Few businesses are as competitive as airline operation, and no airline can stay on top of the heap unless its management comes up with a steady stream of fresh ideas—particularly in the twin fields of advertising and airline promotion.

In summer '52 C. R. Smith, the hard-driving Texan who is AA's president, spotted a new advertising opportunity for his airline. An executive who often sits up half the night to go over detailed reports from far-flung AA regions, Smith just as often keeps a radio going at his elbow. How many others, Smith wondered, also tune their radios to all-night broadcasts?

Research executives of CBS and Ruthrauff & Ryan, AA's agency, scheduled a meeting. The findings: audiences are big and costs are low in nighttime radio.

By the end of 1952, there were many concrete developments. CBS Radio Spot Sales had quietly checked with five owned and operated CBS outlets—WCBS, WEE1, WBBM, KCBS and KNX—and a key affiliate, WTOP.

When the contract was signed it proved to be a corker. Convinced that it had the right time slots and the right program

format, AA made a deal for the largest single block of radio airtime in broadcasting history—30,000 hours over a three-year period. Cost for time and talent: an estimated \$1,500,000.

The midnight-to-dawn (five and one-half hours) shows deliver plenty of advertising coverage to the sponsoring airline. By a conservative CBS estimate, something like 80% of AA sales territory is within easy reach of the six CBS outlets.

Program policy: The problem which faced AA and CBS from the beginning was to find a program with wide appeal.

AA's shows feature a smooth blend of concert favorites, show tunes, operatic excerpts and popular symphonies.

Commercial policy: Early in the game, AA and Ruthrauff & Ryan decided commercials would be live, in semi-ad-lib style.

During the first two hours of any of AA's shows, the commercials are tailored to the particular market.

The last three-and-a-half hours of AA's all-night shows feature institutional pitches which are general.

What's happened since: AA's radio contract as reported above runs until 13 April 1956. Air advertising today is unchanged.



PALL MALL: AIR GETS OVER 50% OF BUDGET, HELPS MAKE CIGARETTE NO. 4 IN SALES

. And this the state of the sta

Article appeared 23 March 1953

One of the hottest trends in the cigarette business today is the sizzling sales climb of king-size brands. And the hottest king-size brand is Pall Mall.

Like all big eigarette advertisers, American Cigarette and Cigar (division of American Tobacco) places over 50% of its budget for air, sponsor estimated that somewhere between \$5.5 and \$6 million would be spent to advertise Pall Mall in 1953 and about three quarters of this would go into radio and tv.

The tw cost trend had been hitting Pall Mall hard, what with it carrying two network shows, The Big Story and Doug Edwards and the News. So American Cigarette and Cigar and its agency, Sullivan, Stauffer, Colwell & Bayles put a tv show on alternate weeks. The program affected was The Big Story, the alternate-week partner, The Simoniz Co.

The new surplus was diverted to other media. Half went to magazines and Sunday supplements, half into spot radio.

The campaign is Pall Mall's biggest in spot radio since its famous saturation drive during 1941-'42. It's in 45 markets daily. Valuecomen have been watching Pall Mall's meteoric rise for

a number of years wondering, how did Pall Mall do it?

One of the keys to the solution is another question: Are Pall Mall sales on the rise because it is king size, or are king-size sales on the rise because of Pall Mall?

It should not be surprising to learn that Paul M. Hahn, president of both American Tobacco and American Cigarette and Cigar, favors the latter viewpoint.

Those who take the opposite viewpoint, namely that Pall Mall has been riding a king size trend anyway, come up with this analysis: (1) King-size cigarettes are on the way up because consumers feel that the extra length filters out nicotine. (2) Kings are popular with women. (3) Appeal to economy-minded.

Two more reasons are often given to explain its success:

1. Consistency in advertising. Copy themes are fairly stable.

2. The pack and color. The design and color ("Pall Mall red") of the pack had a lot to do with its success. ***
What's happened since: Firm sponsored ABC TV's Ray Beger show this past season, is switching to Danny Thomas, ABC TV, in fall. The radio drive continues through '54.



CASTRO CONVERTIBLES: ONE STORE BECOMES \$10 MILLION BUSINESS WITH AID OF TV

Article appeared 18 May 1953

Can a local retail store fit to into its advertising budget?
Castro Convertibles, until 1948 a single store with a handful of salesmen, found that the small advertiser can afford television, and, furthermore, that elever use of air media can be the skyrocket to success.

Today, Castro Convertible sofas are manufactured in several plants, are sold in seven stores in the New York metropolitan area. Until his debut in television in 1948, Bernard Castro, president of Castro Convertibles, never sold more than 100 units a week in his small 21st Street and Sixth Avenue store. A SPONSOR guesstimate places Castro's present sales volume at well over \$10 million. Agency: Newton Advertising.

Known since 1948 for his memorable ty commercial, Castro began using radio in October 1950 to get frequency of impact. Here is Castro's formula:

Use tv for product demonstration, and to identify copy theme (in Castro's case: "easy to operate") with product. If your product is bought by women for the home, place your commercials near early-evening programing to create demand by the entire family.

Castro got the idea for a film commercial the firm has been using ever since 1948 when he saw Bernadette, his five-year-old daughter, trot into the living room and open the living room sofa numided. It hit him immediately: Show Bernadette in the film actually opening a Castro Convertible. Copy theme: "So easy to operate, even a child can open it."

This 60-second film was shown once weekly starting July 1948, then gradually, as Castro saw the results of the demonstration, the schedule was increased. Today the film runs about nine times a week in New York and as often as 15 times weekly mother areas where Castro recently opened new showrooms.

Various factors not connected with advertising may have helped toward his growth: (1) The housing shortage in the late Forties was very acute, hence the trend towards smaller, compacter apartments in the metropolitan area. (2) The market for convertible sofus was wide open. Though they'd been available in some form since the Twenties, they were little known to the public. (3) Castro was among the first designer-manufacturers to develop a convertible which filled both the need for comfortable sleeping at night, and was a handsome piece of furniture during the day. However, the little girl opening up a Castro sofa by herself in his television commercial probably contributed more than anything else toward making Castro a household word in the New York area, Castro believes.

SPONSOR estimated that Castro spent some \$400,000 annually on radio and television in 1953. He places his newspaper adver-

on radio and television in 1953. He places his newspaper advertising direct—full-page ads announcing a special sale.

On radio Castro uses 60-second announcements, also sponsors.

10 and 15-minute segments on four d.j. shows. Announcements are preceded by jingle sung to mandolin accompaniment. * * What's happened since: Today Castro has added four showrooms outside N.Y. in the East, has expanded air to new areas.



SHELL CHEMICAL: SPOT RADIO IS FLEXIBLE, SPEEDY MEDIUM FOR INSECTICIDE MESSAGES

Article appeared 26 January 1953

There are few businesses as unpredictable as the business of supplying agricultural insecticides to farmers. Linked as it is with farming itself, it is plagned by the wanton habits of weather, by floods and drought, by the sudden appearance of insect pests.

An advertiser seeking to put across his message to farmers when it is most timely needs a flexible medium. Shell Chemical Corp. has found that flexibility and speed in spot radio.

Here, in a nutshell, is why Shell Chemical needs a medium like spot radio to reach farmers:

Item: Shell advertises its insecticide, Aldrin, for a variety of cotton pests. Advertising must be timed with the appearance of each pest.

Item: Shell's soil fumigant, D.D, must be applied before crops are planted. Moreover, the ground must be just right—not too hard, not too soft. Therefore, Shell, its field reps and its agency, J. Walter Thompson, must be on the ball to catch the farmer with radio commercials at the proper time.

Item: A Shell insecticide was approved by the U.S. Department of Agriculture for a certain crop in a certain area last spring. It was too late to apply the insecticide by the usual method and special instructions for the farmer were necessary. The fastest way to get these instructions to him was by radio.

Shell's advertising manager, Merton Keel, said, "We can have copy on the air 48 hours after a call for help from our field reps. There's no other ad medium that will do a job for

us as fast as that.

"We like radio for its economy, too," Keel added. "Actually we spend less than 10% of our ad budget on radio, but don't forget that farm radio is pretty cheap. We can buy two announcements a day on a station for as little as \$5 or \$10. That means \$100 or less for a two-week campaign."

Shell Chemical confines its radio advertising to four agricultural chemicals: Aldrin, Dieldrin, D D and ammonia. The first two are new synthetic insecticides. D D is aimed at submicro scopic pests.

Ad Manager Keel says this about radio: "It can command the farmer's attention during certain periods when no other medium will work. Through research, we know these periods are in the early morning and during mountime. When the farmer is busy, he generally takes time out only to eat and listen to weather, market reports."

Shell Chemical's time buying approach, therefore, is more or less tixed to one pattern—two announcements per day during the week, one in the early morning and one around noon. Time-buyers look for adjacencies to newseasts, especially those containing weather and market reports.

What's happened since: With its products "oversold," Shell says it will use little radio this year unless emergencies occur. In '53 there were radio campaigns for Aldrin, D D and Dieldrin.



MINUTE RICE: RECIPE PROMOTIONS ON TV

STRETCH IMPACT OF SHARED NETWORK SHOW

Article appeared 30 November 1953

Ten years ago, quick-cooking Minute Rice was just a gleam in General Foods' corporate eye.

Today, Minute Rice is a fast-selling, nationally distributed product backed by a sponsor estimated \$2 million ad campaign which includes shared sponsorship of two of tw's top network programs—Bob Hope (NBC TV) and Mama (CBS TV)—magazine color spreads (Life, Satevepost, women's magazines) and extensive point-of-purchase material.

All of General Foods' leading competitors in the \$105 million annual (U. S. consumption at retail level) rice business admit that Minute Rice ranks in the top three in sales and is the most advertised rice brand on the market today.

Here's how the Minute Rice ad campaign shaped up:

In 1946 General Foods' marketing experts selected Atlanta and Philadelphia as the first targets for Minute Rice. Local addrives in these markets were spearheaded by radio announcements and newspaper insertions via Young & Rubicam.

January 1949 marked an advertising landmark in the growth of Minute Rice. The product reached a sufficiently advanced state of distribution to warrant a switch to national-level ad media. On the air, Minute Rice began to share sponsorship (with other GF products) of Second Mrs. Burton, a radio day-time serial.

In 1951 television was reaching stature as a full-fledged advertising medium. Early in 1951, GF added Minute Rice hiteh-hikes to the afternoon to Bert Parks show (NBC TV), concen-

trating on visual demonstrations of Minute Rice's easy to cook qualities.

With product sales still climbing the next year, Minute Rice stepped up its tv, radio and magazine expenditures, passing the \$1,000,000 annually mark. The tv approach was shifted to an evening show, and Minute Rice became one of the featured GF products on Mama (CBS TV). Hitchhikes for Minute Rice were added to the nighttime radio Bob Hope Show (NBC Radio).

In the first half of 1953 Minute Rice continued to be featured on Mama, and advertised heavily in magazines and newspapers. (SPONSOR estimates that in this January through June period, GF speut about \$900,000 gross in tv, and about the same amount in magazine and newspaper ads.)

Later on in the year, Minute Rice's advertising emphasis shifted even more strongly in favor of big-time tv. Minute Rice, as mentioned earlier, was an alternate-week sponsor of Mama, seen Friday nights on CBS TV. But much of the Minute Rice air effort was concentrated on the monthly Bob Hope show, seen once a month on Thesday nights on NBC TV.

GI' has evolved a system for making the high-priced impact of network tv last and last. The secret: periodic recipe promotions which are featured on tv and then plugged heavily at point-of-sale and in print. \star

What's happened since: The sponsor is now taking a simmer hiatus, plans to return to Bob Hope and Mama in the fall.



BORDEN: DETAILED RESEARCH IN EACH MARKET INFLUENCES LOCAL RADIO PERSONALITY BUYS

Article appeared 29 June 1953

The Borden Co.'s air media buying primers are stacks of 'target folders' loaded with vital information pertaining to the radio and to habits of people who live in major U. S. markets.

In 1953 Borden spent every nickel of its \$2,350,000 air budget (\$1.6 million for spot ty, \$750,000 for spot radio) on the basis of these "target folders," or "blue books."

Borden lays out its air media plans on the basis of distribution of its products in specific territories. Each market is treated as a separate entity and many factors are considered in planning.

It uses three agencies: Young & Rubicam, New York; Tracy-Locke Co., Dallas; Griffith-McCarthy, St. Petersburg. In 1953 only one of its divisions, the Food Products Co., was sponsoring network show: Treasury Men in Action on 43 NBC TV outlets.

Here are some tips on buying local radio time from William B. Campbell, Borden's assistant advertising manager in charge of radio tv, gathered from practical experience and on the basis of extensive research contained in the bluebooks:

- 1. Decide what audience should be reached. Establish age level of best prospects so you can program to reach them.
- Determine what time of day you can best reach prospects.
 Determine if you want large turnover. Do you want to hit
- a limited but loyal audience at the same time each day several days of the week; a larger number of people at the same time several times a day several days of the week; still more people with spots at varying times during the week?
 - 4. Analyze the various stations' programing. Which has greater

share of andience? Programing usually reflects management.

- 5. Try to buy best local radio personalities. You're going local, and you want your advertising to have strong local appeal.
- 6. Explain strategy to local personality. Knowledge of product, strategy by local personality will make messages convincing.
- 7. Know your local station management personally. Show station how it can help merchandise program.
 - 8. Advise local managers of air strategy.
- 9. Constantly recvaluate programing. Know what competition is doing in the market. Constantly reevaluate your commercials and programing to insure they're doing best job for products.

To achieve its aims Borden airs approximately 11,000 commercials on 50 ty stations and over 100,000 commercials on 162 radio outlets annually. In radio Borden leans heavily on the leading local female personality who has won acceptance with a hard core of housewives in the area.

Campbell's research bluebooks are updated at least once a year and always include data from previous examinations of the same market for comparison purposes. Campbell says, "With the aid of these analyses we can spot a trend in a hurry." ** * What's happened since: Today Borden is continuing its heavy use of spot radio in about 130 cities (160 stations). Its primary tv effort consists of a network show, Justice, over 43 NBC TV stations. Spot tv is used only in key cities which do not get the network show. The Food Products Div. is now considering buying into the Garry Moore Show, daytime CBS TV program



MOGEN DAVID: PSYCHIATRY AND TELEVISION

CREATE "PHENOMENAL" SALES RISE FOR WINE

Article appeared 26 January 1953

Television and psychiatry have helped build a sacramental kosher wine into a leading table wine in two years.

Mogen David has swept to the top among sweet Concord grape wines in many markets across the country. In fact Wines & Vines calls it probably the most phenomenal rise of any brand in U.S. wine history. Agency: Weiss & Geller.

The 1953 budget was around \$1.4 million (up \$100,000 over 52) with \$500,000 in tv, \$350,000 for radio.

The Wine Corp.'s first tv show, Can You Top This?, ABC TV, ran on about 15:20 stations in 1950.

Results? According to Marvin Mann, Weiss' v.p., director of radio ty and Mogen David account director:

"There was an immediate sales response to tv that hadn't been felt in the other media. We knew then we were going to concentrate on tv as long as it brought such results."

The firm's second to show, Charlie Wild, Detrctive, on ABC TV and Du Mont, Manu says "Proved conclusively Mogen David belonged on to. With proper net and show, they could effectively use large-scale to operation. For example, we offered a wine recipe book free. Requests ran to 2,000 a week. A survey showed later that 87% of the people who had written to request the book immediately bought Mogen David."

Starting 2 September 1952 Mogen David began sponsoring Where Was I, a panel show on 39 Du Mont stations.

And Henry Markus says of tv, "We're sold on television because we can show the product and talk about it at the same time. This visual and auditory impact makes it twice as effective as any other medium."

How does psychiatry enter into selling Mogen David? Ed Weiss has been interested in the subject since he majored in sociology at the University of Chicago (Ph.B., 1922). His agency has made an intensive study of how social sciences can help advertisers uncover consumers' real feelings.

the says of Mogen David, "It's a sweet Concord grape wine with sugar added and only 14% alcohol by volume. It's different from the regular California and French imported wines.

"First we consulted the social scientists and from them came many ideas, but there was one in particular that stood out in almost every discussion we had.

"One psychologist said, 'Wine is related to festive childhood memories, to early family closeness and gaicty.'

"We quickly realized the copy themes that would set this mood would have to be a doorway to the pleasant world of yesterday. Among the themes that embody this idea: 'A taste of the good old days.'"

What's happened since: Mogen David has been sponsoring Dollar A Second over Du Mont (93 stations). Next season the show is moving to ABC TV, with a 130-station lineup.



SEARS, ROEBUCK: RADIO HELPS SELL MEN IN MORNING, WOMEN IN AFTERNOON

Article appeared 23 February 1953

The myth that radio can't do a good, consistent job of selling for department stores has been exploded many times but never with a louder bang than in Tucson, Ariz.

The Sears, Roebuek store in that city has been doing an effective job with radio selling for nearly seven years.

The Tucson Sears manager, Edward B. Carmack, says:

"Radio is becoming more and more important as an advertising medium. Its effectiveness, though, depends largely on programing and presentation. Radio stations should look in the mirror to see why they are not selling more time to department stores."

This is Sears' over-all air strategy:

- 1. An early morning (8:15 to 9:00) show called 45 Minutes from Broadway on KTUC. Consisting of music from Broadway shows, it runs seven days a week.
- 2. A late afternoon (4:30 to 5:00) show entitled Arizona Hayride on KCNA. Run by disk jockey Bob McKeehan, it is on five days a week, combines Western hillbilly music with folksy chatter.
- 3. Special sale announcements using all five Tueson stations. The morning show is an excellent example of how a radio station can do an imaginative job in programing. The program is broadcast by KTUC's general manager himself, Lee Little.

Lattle handles the program with an informal touch. He gets descriptive advertising material from Ralph Knapp, Sear's admanager, but ad libs around it. If he sees an unusual item in

the mass-market store (recently it was mink coats , he'll add a line about it.

Carmack considers this type of programing unusual for a morning show, at least in his experience. But he feels that it serves the purpose of bringing into the store a type of customer - such as professional men -who might otherwise have never become acquainted with the Sears line of goods.

If the morning show is tops in selling hard goods to men, the afternoon show exects in selling other types of merchandise to women. McKeehan is a well-known disk jockey in the Tucson area. He makes personal appearances with his own band in KCNA's coverage zone and broadcasts a Saturday night dance.

Sears buttresses its daily air impact with announcements for special events. These announcements sometimes run up to 30 a day for three- or four day periods. In addition to KTUC and KCNA, the store uses KOPO, KTKT and KVOA for these special events.

Carmack says that dollar for dollar a sustained program will usually bring in more results than announcements. But he finds the occasional jabbing of a promotional needle necessary for over all sales results.

What's happened since: The Theson Sears store is now in its fifth consecutive year of sponsorship of 45 Minutes from Broadway over KTUC. It is also still using Arizona Hayride over KCNA. The two shows constitute backbone of its air advertising, although announcements are still used for special events.



APPLIANCES: POLITICAL CONVENTIONS GIVE CONCENTRATED PROMOTION, SPARK SALES

Article appeared 12 January 1953

Admen tank as one of the greatest concentrated promotion campaigns in recent times the radio to sponsorship of the 1952 Presidential concentions and Election Night returns by three big appliance firms-Admiral, Phileo and Westinghouse.

Great interest has been evinced in the advertising field as to what could have been the results from this campaign in terms of (1) sales and (2) audiences garnered by this incomparably expensive tie-up with public interest programing (it cost the sponsors and networks involved about \$12 million). sponsor explored both these facets and here are the highlights of what has been discovered:

1. Sales: The three-network sponsorship not only sparked sales in a big way for the three companies but it served to lift the entire appliance industry as a whole out of its customary summer slump.

2. Promotion: The three firms agree that they got a brand identity impact which will endure for a long time.

3. Audience: Nine out of every 10 radio and tv homes tuned in to the conventions at one time or another. To viewing was greater in terms of gross home-hours than radio listening. On the average, tv sets were tuned in to the conventions for three hours a day; radio-only homes were tuned in for approximately half that time.

Retrospection: The appliance trio think it was astute of them to pick up the full tab on their respective networks for both consection and election returns coverage rather than to have let other advertisers join them in participation sponsorship.

Report on sales: Probably the ontstanding sales result of the conventions was the effect on the normal summer slump in appliance sales. There wasn't any. Westinghouse Account Executive Bill Ritenbaugh of Ketchum, MacLeod and Grove told SPONSOR flatly that this "can be accredited to the tremendous political campaign package."

What was learned? Looking back on the convention, the sponsors feel that the selling job was properly handled and effective. They don't consider that the commercial intruded and point out that, although a broadcast sponsor is allowed 10% of program time for commercials, none of them used more than half of the allotted time quota.

There was no difference in the basic commercial approach between the two conventions. There was a real effort made to get more variety, however, into the Democratic Convention commercials. Phileo, which put 11% of its tv commercials on film, made up 42 different commercial films for the conventions. Because all stations weren't interconnected, it was necessary to make 777 prints, the largest single tv print order up to that

With its 24 products advertised during the conventions, Westinghouse used 28 different live commercials with Betty Furness plus 26 different flip card commercials. Admiral sought variety by indoctrinating announcers in Admiral sales lore and then letting them speak extemporaneously.



NATIONAL SHOES: 100% RADIO EFFORT

DOUBLES SHOE SALES, BUILDS IDENTIFICATION

Article appeared 21 September 1953

"National Shoes ring the bell!" has been sung over the radio stations in Greater New York hundreds of times each week since 1940. It is the jingle that has helped double the number of National Shoe stores and multiplied the Eastern retail chain's sales volume almost five times in the past 14 years.

In 1940 when the Emil Mogul Co., Inc., took over the National Shoe stores account, this chain of retail shoe stores was a printmedia-only advertiser. At the agency's recommendation National Shoes put 100% of its advertising budget into radio.

National Shoes' answer to its need for frequent impact on u large family audience is a combination of popular local music programing and a heavy schedule of announcements throughout the day. In 1953 its radio lineup included six New York stations: WNEW, WINS, WMCA, WOV, WHOM and WWRL.

National Shoes' program buys are invariably 10- and 15minute segments of popular local d.j. programs.

On foreign-language and Negro programing blocks, National Shees sticks to the 15-minute musical show.

National's announcements are scheduled seasonably, with the heaviest concentrations during spring and fall.

National's '53 fall spot schedule in New York included 20 to 40 announcements weekly on each of its six stations and 50 to 60 musical programs a week (either 10- or 15-minute), on three of these stations.

Most memorable tine of National's jingle has been the refrain "National Shoes ring the bell"-which has become identified with the retail chain through constant repetition.

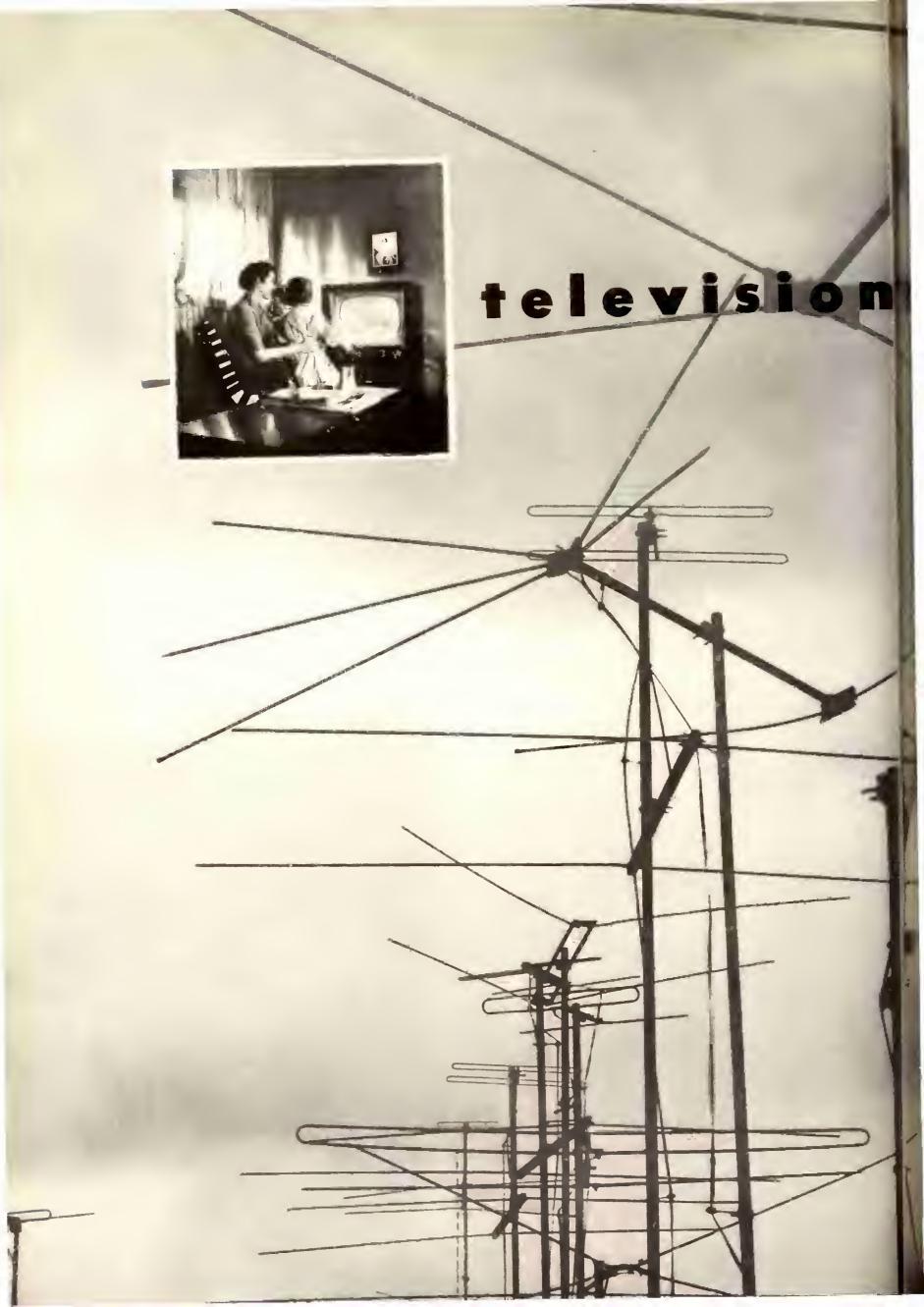
During the past six years National Shoe announcements have also been heard in Italian, Spanish, German, Czech and Polish.

National Shoes' 1953 ad budget is "in the middle six figures." In terms of the various media, here's approximately how this money is being spent: 67% for radio, 23% for tv, 10% for newspapers.

Since February 1950 National Shoes (through Emil Mogul (°0.) has been sponsoring Time for Adventure, WNBT, New York, Sundays 10:00-10:30 a.m. This program, produced by Productions for Television, a Mogul subsidiary, features children's serial films, like The Lost Jungle, as well as a prize giveaway to members of National's Adventure Club.

The Emil Mogul agency keeps close tabs on the efficiency of its radio schedule by conducting regular media tests for the account in the form of write-in discount offers. By comparing the response pulled by one particular announcement either with their computed average expectancy or past performance in that time segment, Mogul agency decides whether to keep a particular time or drop it.

What's happened since: National has expanded its radio announcement schedule to 13 New York, New Jersey, Connecticut and Massachusetts markets in addition to its New York City radio schedule. Emil Mogul buys on a 52-week basis in the 13 new markets as well, though schedules are heavier before holidays. Its tv show, Time for Adventure, continues over WNBT.



Now for the first time...

here are the vital facts on

aytime profile

It's the first nationwide survey of Daytime TV audiences... and it's ready for you now.

IF YOU SELL ...

soaps, soups, cereals, cars, cigarettes, appliances, packaged desserts, home permanents, home repairs or almost any other product...

YOU'LL FIND DAYTIME TV VIEWERS ARE YOUR BEST CUSTOMERS!

Here are the highlights of some of the findings:

Two out of every three TV homes are daytime homes.

Daytime viewers are younger.

Daytime families are larger.

More daytime families have children.

Daytime families have larger incomes.

Daytime families spend more for almost all products.

For example, compared to non-daytime viewers, they buy 17% more laundry soaps and detergents...30% more shampoos...37% more packaged desserts...68% more new automobiles!

You just tell us what you want to sell, and we can show you the facts on the best customers for your products and the most effective programs to reach the greatest number of active buyers. Your local NBC representative has the complete story. Call him today.



SPONSOR-TELEPULSE ratings of tops

Chart covers half-hour syndicated film are

		No. on													8
Rank	Past.	Top 10 shows in 10 or more markets		7.STATION MARKETS		4-STATION MARKETS						3-STATION NEW			
iew	rank	Period 1-7 May 1954 TITLE SYNOICATOR, PRODUCER, SHOW TYPE	Average rating	N.Y	LA	Boston	Chl.	Mpis.		St. L.	Wash.	Atlanta	Balt,		~
1	1	I Led Three Lives, Ziv (D)	25.9	14.0 witht 10 'Opm	8.5	79.8 wnan-tv T-00pm	11.9 wgn-tv 9.30pm	21.3 k tp tv w dpm	14.8 k nt tv 7 Jupri	42.5 k-1 tv 10 00pm	9.2 wtop tv 10 '0pm	6.5 wlw a 9 30pm	78.8 whatr 10 0pm	54.0 wben 1 9 0p	t
2	2	Farorite Story, Ziv (D)	22.	12.0	10.9 kttv \:00pm		14.5 wnbq 9 30pm	25.5 0.003	22.8 k g tv \$ 000	43.5 k tv 9 0pm	11.7 wip tv 10 * 0pm	14.0 waga tv 10 00pm			14
3	7	Badge 71-1, NBC Film (D)	20.5	10.2	21.0 kttv 7 30pm.			24.8 kslp-tv 8.0pm			24.5 nbw 7 00pm	16.3 wiw a	75.3 wbal tv 10.30pm		75
-1	1	Cisco Kid. Ziv (W)	20.2	11.9	12.9	wna tv	17.4 wbkb 5:00pm	19.5	21.3 k m tv 7 00pm		12.7 wnbw b 0pm	waga tv	13.0 wbal tv 7 00pm	when	ы
.5		Mr. District Attorney. Ziv (A)	19.3	8.4 webs tv 7:00pm	6.9	WE BE SV	12.5 wbkb 9:30pm	19.5 k-tp tv 9.00pm	15.5 k+ g v 10:00pm		7.7 wrat tv 10 * 0pm	13.8 web to 7 00pm	17.5		2
6	6	City DetectiveMCA, Revue Prod. (D)	19.2	4.0	14.4 knxt 10:00pm	20.5 wbz-tv 10 30pm	5.4 wbkb 8.30pm	23.8 wree tv 9:00pm	13.0 king tv 7 30pm		9.2 wtop tv 4 30pm		8.3 wmar-tv 11:00pm		2
6	3	Kit Carson, MCA, Revue Prod. (W)	19.2		14.5 kabe tv 7 30pm	15.8 wna/-!v 6 00pm			24.0 king tv 6.00pm	31.0 ksd-tv 2:30pm		ulu a	13.3 wmar-tv 6:00pm	wben	
8	.1	Superman. Flamingo, R. Maxwell (K)	18.7	14.0 wnbt 6:00pm	12.7 knxt 9 30pm		13.5 wbkb 5:00pm	9.3 vs co tv 5:00pm	22.8 king tv 6.00pm	30.0 ksd-tr 5 30pm	12.5 wnbw 7:00pm		14.5 wbal tv 7:00pm		
9		Liberace, Guild Films (Mu.)	18.1	5.2 wpix 7:30pm	10.0 keop 7:30pm		13.5 wgn-tv 9:30pm		23.3 king tv 8.30pm	26.3 ksd tv :00pm	6.9 wttb 9 30pm		14.8 wbal-tv 10.30pm		1 ~
10	8	Foreign Intrigue, JWT, Shel. Reynolds (A)	18.2	17.9 wnbt 10:30pm	7.5 knbh 7:00pm	24.5 wbz-tv 10:39pm			15.3 king-tv 8:00pm		16.0 wnbw 10.30pm	16.0 waga-tv 10 00pm		7. whuf	
Rank	Past*	Top 10 shows in 4 to 9 markets					-							•	,1-
I	1	Craig Kennedy. L. Weiss, A. Weiss (M)	19.2		2.5 khj-tv 7.30pm	_									_
2	2	Victory at Sea. NBC Film (Doc.)	17.9		8.2 knbh 10.30pm									a a	ige we
3		Inner Sanctum. NBC Film (D)	17.8	4.0 wor-tv	6.4 kttv 9:00pm		17.7 wnbq 10.00pm	8.8 wtcn-tv 10:00pm	22.5 kom tv 9:00pm						
-1		Captured. NBC Film (D)	16.1	4.7 wor tv 9:30pm	7.9 kttv 8:00pm		7.9 wgn-tv 7.30pm		19.0 king-tv % 30pm					43., when,	-
5	6	Heart of the City. UTP, Gross-Krasne (D)	16.0		4.9 kttv 10.00pm			13.0 wmin tv 6.30pm							
6	8	Amos 'n' Andy. CBS Film (C)	15.0	11.7 vehs tv 10 30pm	19.0 knxt 8:00pm	18.0			22.0 k vm tv 7:30pm	7.8 - utvi	10.9 utop-tr 7 00pm				
7	7	Cowboy G-Men. Flamingo, H. B. Donovan (W)	14.5	2.4 wabe-tv 5 30pm				14.0 were tv 2:00pm	10.3	30.0 ksd tv 12.0pm				21	
8	9	Joe Palooka Story. Guild Films (A)	14.1	4.5 - wabd - 00pm	3.7 1:00pm			100	12.3 komp tv 5:00pm		11.5 unbw 7 00pm			#ben 10 0c	-
9		Rocky Jones. United Tv. Roland Reed (A)	12.1		5.8 knvt 5.00pm		10.0 whkb 5 30pm	10.8 ncco-tr 12:30pm						<u> </u>	
10		My Ilero. Official Films, Don Sharpe (D)	10.6	wabe tv	kity				18.5 king-tv 9.30pm	5.0 kstm-tv 5 30pm				-	-

Sow type symbols: A) adventure: C comedy; (Doc) documentary; D) drama, K) kld show; (M) mystery; (Mu) mustcal, W) Western. Films listed are syndlated, half hour length, broadcast in four or more markets. The average rating is an unweighted average of individual

market ratings listed bove. Blank space indicates film not broadcast in this art 1954. While network shows are fairly stable from one month to another in which they are shown, this is true to much lesser extent with syndics

illy made for tv

3:-S	TATION	M ARKET	rs		2-STAT	ION MA	RKETS
Lyton	Petroit	Mllw'kee	Phlla.	S. Fran.	Birm.	Charlott	e New O
2.5	19.5	42.3	17.5	22.3	30.5	56.8	50.0
a tv Opm	wjhk tv 9:30pm	wtmi-tv 8:30pm	weau-tv 7:00pm	kron-tv 10:30pm	wabt 8:30pm	wbtv 9:00pm	wdsu-tv 9:30pm
	16.3			9.8		51.5	49.7
	wjbk-tv 9:30pm			kgo-tv 7:00pm		wbtv 9:30pm	wdsu-tv 9:30pm
.0	20.3	15.5	16.2	28.5		54.0	15.0
ıbm.	wwj-tv 10:00pm	wean-tv 9:30pm	wcau-tv 6:30pm	knix 9:00pm		wbtv 9:00pm	wdsu-tv 11:30pn
	17.0	32.8	17.9	25.0		26.3	27.0
	wxvz.tv 7.00pm	wtmj-tv 4:30pm	wcau-tv 7:00pm	kron-tv 7:00pm		whtv 10:30pm	wdsu-tv 5:00pm
.0	15.3	37.5	6.9	12.0	25.0	51.5	43.0
lum Tum	wyz ty 9:30pm	wtmj-tv 9:30pm	wptz 10:30pm	kron-tv 7:00pm	wabt 8:30pm	wbtv 7:00pm	wdsu-tv 7:00pm
7	14,5					56.7	
-tv pm	wjbk tv 9.30pm			3		wbtv 8:30pm	
3.	12.5	_ = ===================================	14.9	16.5	18.5	35.0	
d 5m	wjbk tv 6:00pm		wptz 6:30pm	kron-tv 4:00pm	wabt 6:00pm	wbtv 5:30pm	
3	1.7.5	26.5	21.2	15.5	19.8	33.8	25.5
d m	wxyz-tv 5:30pm	wtmj-tv 4:00pm	weau-tv 7:00pm	kgo-tv ij:30pin	wabt 6:30pm	wbtv 5:30pm	wdsu-tv 5:00pm
0	19.5	42.5	10.2	21.0	28.0		48.3
tv -pm	wjbk-tv 9:30pm	wtmj-tv 7:00pm	wptz 11:00pm	kpix 9:30pm	wabt 9:00pm		wdsu-tv 9:30pm
1	13.0		10.9	9.3	28.8		49.0
b	wjbk-tv 8:00pm		wcau-tv 10:30pm	kgo-tv 10:00pm	wbrc-tv 8:30pm		wdsu-tv 9:30pm
,							
			13.3	5.8			55.0
			wcau-tv 6:00pm	kgo-tv 10:00pm			wdsu-tv 8:30pm
		40.3	12.4				
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		112		10.2			522

	13	.3 5.8	55.0
	wca 6:00	u-tv kgo-tv)pm 10:00pm	wdsu-tv 8:30pm
<u> </u>	40.3 12	2.4	
	wtmj-tv wfil 9:30pm 7:00		
,	11.3	19.3	52.3
	wean-tv 7:30pm	kron-tv 8:30pm	wdsu-tv 9:30pm
	6	.9	
	wfil 7.00		
4.5		16.8	42.0
wxyz-tv 10:30pm		kron-tv 10:30pm	wdsu-tv 10:00pm
		15.7	
		kpix 7:30pm	
10.3	_	10.2	
wibk-tv 12:30pm		kgo-tv 6:00pm	
}	36.0	11.3	
	wtmj-tv 5:00pm	kpix 5:00pm	
16.8	22.5	10.0	
wvvz-tv 5:30pm	wtmi-tv 10:30pm	kron-t v 5:00pm	
		11.5	
₹1		kgo-tv 10:00pm	

ne in mind when analyzing rating trends from one month to is chart. 'Refers to last month's chart. If blank, show was all in last chart or was in other than top 10.

WMIN-TV GETS RESULTS!



... "From 3373 cases to 7668 is a terrific increase for Squirt in the month of March which is certainly not ideal beverage weather in Minnesota. We must admit that most of this was due to our program on WMIN-TV. Results were almost immediate.'

Kenneth C. Carlson President Whistle Bottling Company



. "Record breaking crowds in our 9 stores on the Monday following our first TV show have to be attributed almost entirely to your station. We certainly appreciate your 'above and beyond the call of duty' cooperation in Promiser regular weekly Red Owl Theaters."

"Mike" McMahon of duty' cooperation in promoting the first of our

Advertising Manager Red Owl



"Over 200 people packed the lot the day after our 2nd showing of the Charlie Chan Theatre. Because they were there specifically to see our 10 TV Car Specials we had fast and certain proof of WMIN-TV's effectiveness."

> Hess Kline President Kline Oldsmobile



. . . "The biggest year in our history looms as our sales have more than doubled as a direct result of the Perma-Glass Weather Show on WMIN-TV.'

> Larry Swanson Sales Manager of the A. O. Smith Dept. of the R. R. Howell Co.



. . . "Our 150% May sales increase is due in great part to your Captain 11's sincere way of handling commercials. We want you to know that we appreciate the genuine appeal that you are developing among the children for Bosco.'

> S. N. Bearman President S. N. Bearman Brokerage Co.



. . . "I can say without exaggeration that the campaign that we are now using for Dox Toothpaste on your Captain Eleven Series has been the most successful of anything we have tried on television so far. WMIN-TV will be given an increased share of our coming advertising budget."

C. W. Zaum Secretary Dox Company. Inc.



MINNEAPOLIS — ST. PAUL, MINN.

REPRESENTATIVE



DRUG STORE

SPONSOR: Savemore Drug Stores — AGENCY: Mark Schreiber CAPSULE CASE HISTORY: The sponsor, a chain of 10 drug stores, bought a one-minute participation on Wednesday nights. An offer of garden hose on 21 April at \$2.49 for 50 feet and of soil soukers for 99c was telecast. "The fantastic sales story is this," Mark Schreiber said. "For an expenditure of \$79.50, the stores had a dollar volume of more than \$2.000 in retail sales on these items. Vaturally, with this kind of story, we have requested additional commercials on Academy Theatre."

KOA-TV, Denver

PROGRAM: Academy Theatre



SEWING MACHINES

SPONSOR: Rodney, Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: After six months on WKOY-TV, the sponsor wrote to the station and said that "our costs (on WOKY-TV) have been brought down lower than costs of other media. . . . I also have found that my closures are very high . . . For a \$500 expenditure we did \$10.000 worth of sewing machine business. It has perked up our sales organization. . . . We are very pleased with your station and hope to continue without interruption for years to come . . ."

WOKY-TV, Milwaukee

PROGRAM: Announcements

VACATION BOOKLET

SPONSOR: N. Y. State Dept. of Commerce AGENCY: BBDO

CAPSULE CASE HISTORY: The N.Y. State Department of Commerce recently scheduled four five-minute programs about vacationing in New York on Tuesdays. 6:40 p.m. following Time Off for Sports with Bill Flemming. After only three programs, 1.777 requests for the booklet were received. This was at a cost of 50¢ per booklet request, which was far lower than the sponsor had anticipated. Following the success of the program the Department of Commerce has increased its original order of four programs to 12.

W WJ TV, Detroit

PROGRAM: Travel film

TOOL

SPONSOR: Grant Tool Co. AGENCY: Arthur Meyerhoff & CAPSULE CASE IIISTORY: The sponsor bought a fi. minute program at sign-off on Saturday nights. In weeks 2.510 orders were pulled by the program; et order was for an item costing \$1.93. Every time program was telecust an average of 418 orders a received; each program cost \$125. Thus sales amount to about seven times the advertising cost. The sponsor first renewed for three weeks, renewed again for six were and then renewed again for 13 weeks.

WBTV, Charlotte

PROGRAM: Gay Bla

GARAGE DOOR OPENER

SPONSOR: Wizard Mfg. Co.

AGENCY: II

CAPSULE CASE HISTORY: In the very early morm (12:45 a.m.) one day recently, the Wizard Manufacturi Co. advertised its radio-controlled garage door on Jason's Theatre. As a result of the one announcement, of the radio-controlled door openers, or \$3.600 worth sales, were made at an expenditure of \$150. The compareported the results from the one announcement on KTI surpassed their expectations based on previous efforts.

KTT\, Los Angeles

PROGRAM: Announcem

RUBBER SHOP

SPONSOR: OK Rubber Welders Store

AGENCY": Dir

CAPSULE CASE HISTORY: Television forced this st out of business for 60 days—in order to remodel a expand! The sponsor wanted to reach farm and ind. trial workers and bought one one-minute participate announcement weekly on Saturday Jamboree, rotat between 7:00 and 10:00 p.m. At the end of the fi month OK's business was up from \$900 a month \$3,300 a month and has remained at this level ever sime Cost of the participations is \$25.

WROM, Rome, Ga.

PROGRAM# Participati

HOT DOGS

SPONSOR: Pegwill Packing Co.

AGENCY: P

CAPSULE CASE HISTORY: Western feature films on are helping sell 18,000 pounds of hot dogs weekly for the Pegwill Packing Co., Springfield, Ill. The firm sponso Western Round-up across-the-board at 5:00 p.m. on WICS. During the first five weeks of the show sall jumped 38% and Pegwill's hot dogs are now selling the rate of 18,000 pounds weekly. WICS personality Pegwill Pete' holds a weekly party for area youngste with children submitting drawings to qualify for attendance. The first week Pete received 1.100 drawings.

WICS, Springfield, Ill.

PROGRAM: Western Round«

channel 33

WISH

INDIANAPOLIS

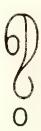
for availabilities see the bolling company
wish-tv is owned and operated by
universal broadcasting company, inc.
1440 north meridian street

INDIANAPOLIS

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What are the radio and television trends that advertisers should look out for in the fall



THE PICKED PANEL ANSWERS

FOUR MAJOR CHANGES

By Arthur S. Pardoll

Director. Broadcast Media Foote, Cone & Belding, New York



The next year in radio and television is going to continue to be a season of changes, and these will be as dramatic as they have been in the past. The changes

will affect many phases of the broadcast field, but we see four areas where the changes will be quite important.

One will be a re-examination of the value of radio as an advertising medium in terms of the largely unmeasured audience outside of the living room and out of the home. More emphasis will be given to special opportunities offered by selective buying of radio stations, programs and time periods least influenced by television inroads.

Secondly, further expansion of daytime television programing will include new serials. In addition to increased activity on the part of advertisers, there will be new ways of buying daytime as well as evening television.

Thirdly, it is expected that the big question of uhf will be more clearly resolved. We anticipate a growing acceptance of ultra-high frequency stations in those situations where conditions are favorable.

Finally, the public's interest in color telecasting may be intensified by reasonable prices for color sets. Because of the unique values provided by color,

this medium will be especially attractive to those advertisers whose products and programs can benefit from its use.

IN TV-WATCH FOR COLOR

By Sylvester L. Weaver Jr.

President, National Broadcasting Co.



One predominant trend in television that any alert advertiser should watch in the fall is the trend to color.

Actually, if the advertiser just watches and does

not do anything about it, he won't be very alert and he'll wind up missing the boat. For color tv is here, ready to go to work for the sponsor interested in protecting and expanding his share of the market.

Make no mistake about it, the color television campaign is going to determine the share-of-market of most consumer goods in color tv homes—and this trend will start within this coming year. To the company requiring effective advertising to survive. to the company whose position demands that it lead the way or suffer loss of prestige, to the company interested in reeapturing a sales leadership that might have slipped out of its hands, to the company looking for a way to arouse a new excitement throughout its overall organization—the trend is to color television and the time to start in color is this falk

Another significant trend in the fall will be the increased use of daytime tv. And with excellent reason. A recent nationwide study released by the NBC Research Department shows the daytime viewer to be a prime target for any advertiser—younger, with larger families, higher income, a bigger buyer—in short, a better customer.

CUMULATION CONCEPT GAINING

By Adrian Murphy

President, CBS Radio, New York



Some of the trends that should become increasingly important in the next few months:

I. More advertisers, we think, will become more keen-

ly aware of network radio's unique ability to cumulate big audiences, in many different ways: taking advantage of all the combinations afforded by day and night programs, multi-week strips, shared sponsorship and, of course, traditional nighttime showcase programs.

- 2. More advertisers will recognize that radio is the only way to reach some 16.000.000 non-television families frequently, dependably and at low cost. As a corollary, we expect advertisers to become increasingly aware of the high degree of duplication that exists between the television and magazine (and Sunday supplement) audiences.
- 3. Evening network time costs to advertisers will be more attractive than ever before, and about 15 to 20% lower than in the year just past.
- 4. With new radio sets continuing to sell at a faster-than-replacement rate, homes with two or more sets will become increasingly important. New

Nielsen data indicate, for example, that television homes with *two* radio sets do 43% more radio listening than twhomes with only one radio. And a third radio raises this figure to 64%.

5. Finally, a new census of U.S. radio and television sets (sponsored jointly by the four radio networks and BAB) will give advertisers a much clearer picture of the number and importance of multi-set homes. And out of it should come a better understanding of radio's role as everyone's personal entertainer and companion, day and night, in and out of the home.

TREND TOWARD SPOT

By D. H. Denenholz

Research and Promotion Manager
The Katz Agency, New York



There is one trend that is likely to be common to both radio and tv: the trend toward SPOT.

In spot radio, you can expect an increase in the number and va-

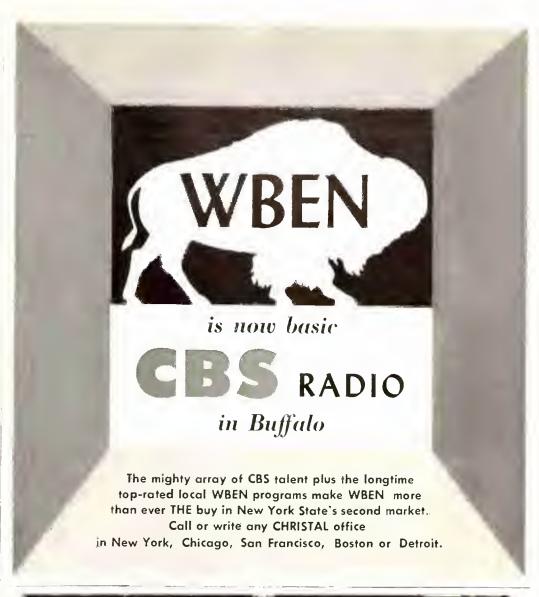
riety of "saturation" or multiple-announcement plans. More and more stations are establishing such plans.

Another radio trend is the extension of the successful news and music formula to nighttime programing. This programing trend coupled with the low-cost multiple-announcement plans will probably lead to increased interest in the attractive values that will be available. particularly at night.

In ty, there will be more multiplestation markets, with a consequent increase in competition for the advertiser's dollar. This, of course, will tend to reduce the clearance problems that have been plaguing many advertisers and also give more availabilities.

Color ty development will accelerate. Nineteen-inch color receivers will probably be available: several stations will be equipped to televise locally originated color as well as network. Already WMAR-TV in Baltimore has been televising slide commercials in color and WKY-TV in Oklahoma City is televising locally originated live color programs on a regular basis. Color film pickup equipment is another probable development.

(Please turn to page 263)

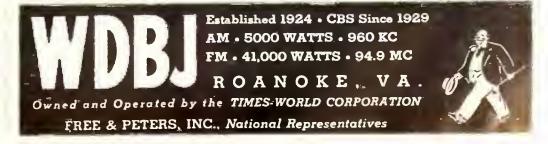


SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

This is our 31st year of SOUND SELLING to Roanoke and Western Virginia

- 26 County Coverage with a WEEKLY audience of 118,560 families—a DAILY audience of 92,070 families.
- All week long, day or night, WDBJ'S share of tuned-in Roanoke audience averages 51 to 59%. Average tune-in: 7 a.m. to 8 p.m.—24.9%; 8 p.m. ta 11 p.m.—19.4%.
- About 25% of Virginia's Retail Sales are made in the WDBJ area.
- An affiliate of the CBS Radia Network for almost 25 years.

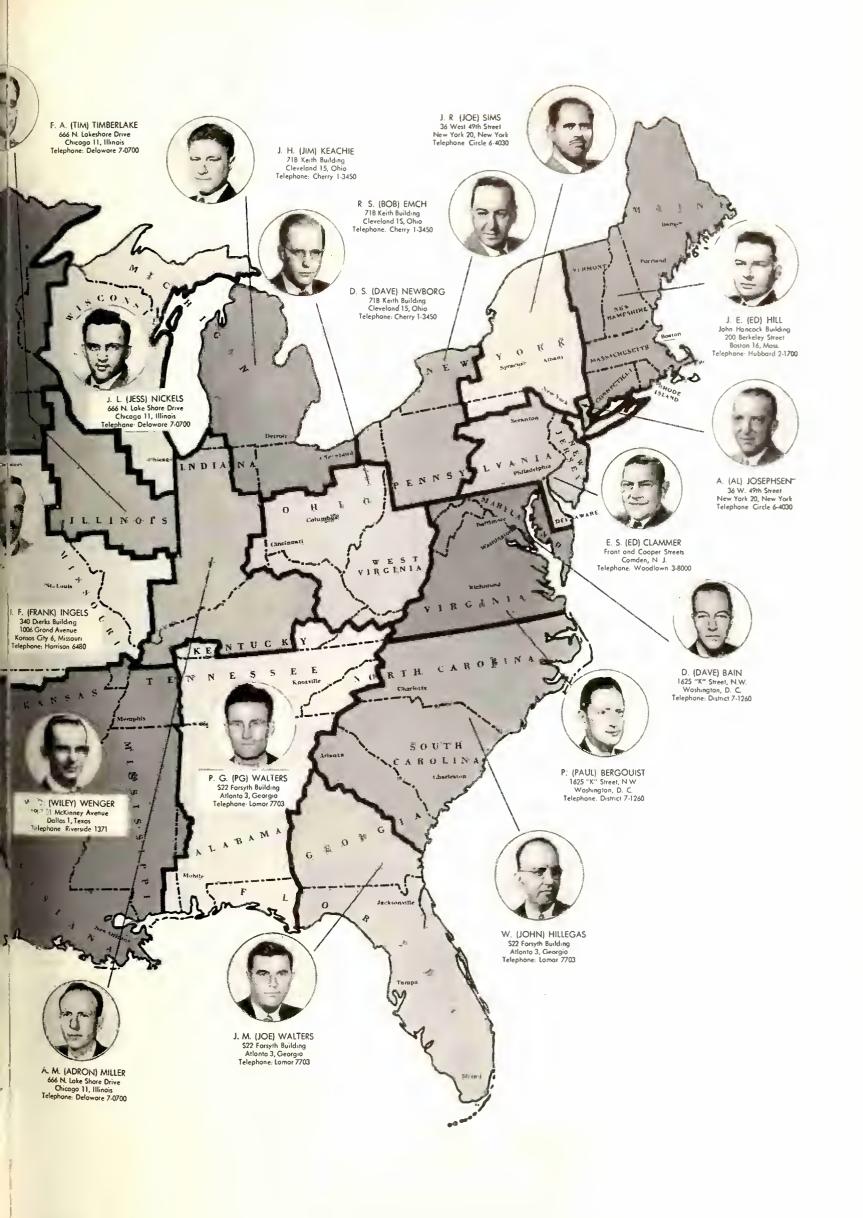
May we recommend your product to our friends? Sources—A. C. Nielsen Ca. and Pulse of Raanoke







RADIO CORPORATION OF AMERICA ENGINEERING PRODUCTS DIVISION CAMDEN, N.J.





Town's anniversary celebration marked at WRGB

Gay '90's characters are operating some of WRGB, Schenectady's 1954 telecasting equipment these days. Reason for the costumes and beards is a affiteth anniversary celebration being neld in Scotia, a Schenectady suburb.

Seotia's mayor said any male citizen found without a beard faces a dunking in a watering trough. The ultimatum is taken seriously by these crew members of the General Electric station (below).

WRGE

WRGB cameramen living in Schenectady suburb had to wear beards—or face watery dunking

WISH 'package opening' for stores draws customers

Indianapolis merchants who plan to open a new store are getting in the habit of calling WISH. The station offers a "package opening" deal which it says pulls hundreds of customers to the store's opening.

The WISH "package opening" is an on-the-scene program m.c.'d by Reid

Chapman, a WISH disk jockey. Chapman, between recordings and plugs for the new store, conducts a scavenger hunt. Listeners are told that if they bring certain items to the new store, they will receive a free gift. The ginnick draws people to the opening, converting many into customers for



Reid Chapman, WISH m.c., conducts scavenger hunt at store's opening, draws crowds

the new business as a result.

One of Chapman's recent openings was for a gasoline station. The owner said that more than half of the cars coming to collect their scavenger hunt prizes had their tanks filled up. WISH says that Chapman manages to give away prizes at the rate of better than one a minute for periods of over three hours.

Chapman's scavenger hunt is a copys righted idea of his. The scavenger items usually are things easily located. Prizes are bought by the station from a prize concern, resold to the new retailer. So successful are the openings, reports WISH, that police often have to untangle the resulting traffic jams.

Detroit Radio-Tv Council polls viewers on tv ads

Edward L. Bernays has been publicizing a survey he has made among senior class presidents of colleges on their attitudes toward to commercials. According to Bernays, the respondents all dislike to advertising.

Now the Detroit Radio & Television Council, using interviewers from Michigan State College and Wayne University, is conducting its own survey of what people think about television advertising. Somewhat wider in scope than Bernays' effort, the Detroit survey will cover a scientifically selected sample of 700 householders in Detroit and Lansing. A 22-question question-naire covers subjects ranging from people's activities when commercials appear on ty screens to viewers' recall of advertisers' programs.

Detroit Radio & Tv Council President Wilfield L. Holden, radio-television supervisor for J. Walter Thompson Co. (Detroit), said the survey is designed to do a thorough job on television commercials and their effects.

"To the council's knowledge, no one has tested the effect of hard goods to advertising." Holden told sponsor. "This study delves into that. And there are many other facets to it, too. For instance, we have been dismayed at the acceptance given various 'polls' purporting to show that nobody pays any attention to commercials, or that they feel them childish, filled with untruths, or downright stupid, linasmuch as we doubt the validity of these much-publicized opinions, the Council decided to do a thorough penetrating job

using recognized research techniques."

Survey Director David F. Miller, JWT research associate. summarized the findings of an advance tabulation of the first 100 returns. They are:

- 1. Three out of four respondents could cite specific examples by sponsor name of "clever" tv commercials.
- 2. More than half could name specific commercials they felt were educational, interesting or entertaining.
 - 3. Generally, people who totally



One of 700 householders being interviewed condemn to advertising are few and far between.

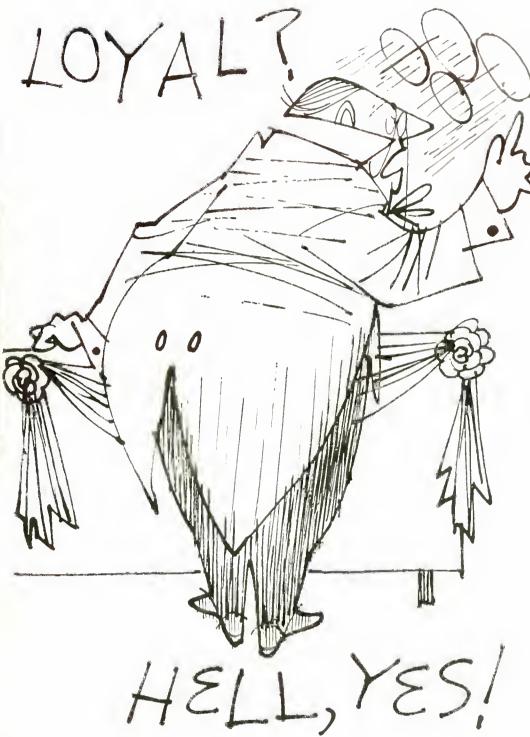
4. Over half said most tv advertising is too repetitious. Some felt commercials are too long, break programs' continuity.

Major findings of the study will be published by SPONSOR this summer. Holden said that copies of the full report can be obtained by writing to the Council, 2130 Buhl Bldg.. Detroit 26. There will be a \$1 charge, he said, to offset tabulation and printing costs.

Syndicated 'slide show' running in 26 markets

Brent Gunts is proving that even on ty, you don't necessarily have to have animation. Gunts, who is president of Brent Gunts Productions in Baltimore, told sponsor 26 ty stations are running his Shadow Stumpers program. He says it is probably the only syndicated slide show in the country.

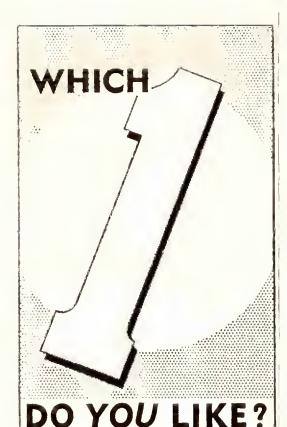
The program. Gunts explains, is a game of guessing silhouette shadows of everyday, familiar objects. "The viewers see a shadow of an object on their screens," says Gunts, "and then guess what they think it is. Then a photograph of the object is shown. Many of the shadows look like one (Please turn to page 154)



The plurality of listeners goes with WBNS — the station with greater tune-in than all other local stations combined! As a candidate for your advertising dollar, WBNS presents a perfect platform with the 20 toprated programs.

CBS for CENTRAL OHIO





We've Got 'em All!

CBS NBC ABC DUMONT

Yes, far over a year, WAFB-TV has furnished the anly TV programing to the rich BATON ROUGE TRADE AREA. This rich petra-chemical market responds to your sales messages aver WAFB-TV because the viewers are among the highest paid warkers in the country, with ample free time to spend their maney as you tell them to! To caver almost a half millian patential custamers, buy the only TV station in the capital of Lauisiana . . .

WAFB-TV

Channel 28

Batan Rauge, La.
TOM E. GIBBENS
Vice President & General Manager.

Represented nationally by ADAM J. YOUNG, Jr.

AGENCY AD LIBS



(Continued from page 20)

determined by the depth of the phoniness and the breadth

of the tv exposure given the offending campaign.

Recently I clipped an advertisement from a leading maga-

Recently I clipped an advertisement from a leading magazine (I read them in barber shops since there are no ty sets there), half of which was devoted to a gentleman who had just "switched", the copy claimed, to a competitor's product. Having just finished devoting four years to a product with which I am connected, I learned by reading further that our man had discovered what true enjoyment was as a result of which he had rectified the error of his ways.

Unless we assume the entire public to be composed of utter idiots and completely unaware that pecuniary considerations are involved, this brand of switching and disloyalty must do

a disservice to all advertising.

Who is to blame? Well, all of us, I guess. Our contract should have prohibited this tennous relation. The new product should have enough decency as well as common sense not to attempt the transition. And, above all, the (so-called) talent should have enough integrity not to accept the new money.

This is one of those facets of bad taste which is also a facet of bad advertising. That such practices are grist for the noisy mills of the self-appointed critics of advertising isn't important at all. At least in my opinion, it isn't.

What counts most is that we weaken every testimonial campaign by doing poor ones. And furthermore we spend dollars foolishly so that they will reap nothing which hurts all of us because it breeds doubting Thomases among those who have misspent the money. In a business so small as ours, that is in one with so few people engaged in it (in contrast to manufacturing, publishing, etc.) we are bound to run into these folks who were once hurt as we go along in our business careers. When this happens, the right thing is a lot harder to sell, for the folks who were burnt are a lot more skeptical about advertising than they ordinarily would be or should be.

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET CHICAGO: 16 EAST ONTARIO STREET



Designed to pack hard sell between rounds, Sarra's new series of 50 second TV spots for Pabst Blue Ribbon Bouts, provides the answer to the catchy query, "What'll You Have?" Through clever cartoon presentation, inanimate objects assume delightful personalities, chanting the now famous theme, "Finest Beer Served Anywhere!" The scries delivers an effortless sales TKO with the double-O's in "Smoother-Smoother Flavor" enlarging into coyly winking eyes that resolve magically into an inviting glass of beer. Produced by Sarra, Inc. for Pabst Sales Co. through Warwick & Legler, Inc.

SARRA, Inc. New York: 200 East 56th Street Chicago: 16 East Ontario Street



Right down to the sizzling sound of frying sausage, Sarra's series of 60 and 20 second TV spots are outstanding examples of package promotion and television artistry. Live action shots of the product in use and outstanding package display are cleverly framed within the product's trade-mark seal. Effective, portrait-like food sequences are engagingly presented through the simple device of a little boy obviously enjoying the product. Skillful visual selling produced by Sarra, Inc. for Swift & Company through J. Walter Thompson Co.

SARRA, Inc. New York: 200 East 56th Street Chicago: 16 East Ontario Street



From a shower of shooting stars, Helene Curtis "Lanolin Discovery" dramatically emerges in Sarra's new series of 60 second TV Spots. Woman's eternal quest for beauty is subtly presented by live action shots featuring the product that brings the "breath of life for lifeless-looking hair!" Animation lends ease to a brief test-tube demonstration of product content. An exciting series produced by Sarra, Inc. in collaboration with Earle Ludgin & Co. for Helene Curtis Industries, Inc.

SARRA, Inc. New York: 200 East 56th Street Chicago: 16 East Ontario Street



Sarra deftly combines the powerful appeal of ingenious animation with a hard-driving sales message, in a series of 60 and 20 second TV spots for "Vornado" Cooling Appliances. To the cadence of a tricky calypso background, the advantages of Vornado exclusive Vortex circulation are enumerated, as the viewer sees the Vornado Air Conditioner in attractive home surroundings, circulating "cooled air in every corner of the room." Created and produced by Sarra, Inc. through Lago & Whitehead, Inc. for the O. A. Sutton Corp.

SARRA, Inc.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

before you button-up

"Date in Hollywood"

with Eddie Fisher Gloria De Haven Hugo Winterhalter ¼ hour 3 times weekly



"PENTHOUSE PARTY"

Starring NELSON

EDDY as host with

Gale Sherwood

and a star-studded

guest list 1/2 hour 5 times weekly

"Music Hall Varieties"

with Beatrice Kay Joe E. Howard ½ hour 1 time per week



"THE FREDDY MARTIN SHOW"

'A hour 3 times weekly



RCA Thesaura During the past 12 mont



"THE HOUR OF CHARM"

Phil Spitalny and his All-Girl Orch.

1/2 hour 1 time per week

"Hank Snow and his Rainbow Ranch Boys"

¼ hour5 times weekly



"THE WAYNE KING SEREADE.

1/2 hour 1 time per 13th

vadio plans for NACT... PONSORED

"THE SAMMY KAYE SHOW" 1/4 hour 3 times weekly



Mig Name Shows



THE MELACHRINO MUSICALE"

Starring George Melachrino and The Melachrino Orch. and Strings

1/4 hour 3 times weekly

Again and again Sponsors, Stations and Ad Agencies have given us the verdict. Not 1,000 times . . . not 10,000 times . . . but over 124,800 times during the past 12 months, RCA THESAURUS Shows have been sponsored by advertisers on subscribing stations across the country. Why this overwhelming success? Because RCA THESAURUS Big Name Shows don't merely build audiences, they also sell products and services!

If you are an Ad Manager, Station Manager, Account Executive or Media Manager, before you make any radio plans for the FALL, consider these money-making RCA THESAURUS

RCA Thesaurus Shows get high ratings. Examples: WPAR, Parkersburg, W. Va. received 16.2% of available listeners in Parkersburg with THESAURUS. (Conlan) KRLD, Dallas, Texas received 28% of available listeners in Dallas with THESAURUS.

The Big Names mentioned here are only some of the headliner's starring in RCA Thesaurus Shows!

Scripts . . . programing . . . tie-in merchandising aids are all part of the Thesaurus Package.

Hear an audition disc today and judge for yourself!

RADIO STATIONS! SELL ANY OF THESE THESAURUS SHOWS AND YOUR LIBRARY PAYS IT'S OWN WAY!

Concert Hall Of The Air Men Behind The Melody Norman Cloutier And His Memorable Music Sons Of The Pioneers The Tex Beneke Show Music Of Manhattan

Church In The Wildwood Fran Warren Sings A Festival Of Waltzes Vincent Lopez Artie Shaw Here's June Christy

And Many-Many More! Complete with sponsor-selling brochure audience-building promotion kit, sales-clinching audition disc.

Thesaurus Delivers to Subscribing Stations!

- 5000 selections
- Monthly releases of 52 or more new selections
- 1800 singing commercial jingles
- Weekly scripts for 31 program
- Production aids Sound Effects

Write, wire, phone today: Dept. No. S-7



RADIO CORPORATION OF AMERICA

RCA VICTOR RECORD DIVISION

1907 McKinney Ave., Da' as 1 Tex - 8 verside 1373 630 Fifth Avenue, New York 20, N. Y. - JUdson 2-5011 hicago 11, III. — WHitehall 4:3530 522 Forsyth Bidg., Atlanta 3 G — LAmar 7/83 1016 N. Sycamore Ave., Hollywood 38, Col. — Hollywo d 4:517] 445 N. Loke Shore Drive, Chicago 11, III.—WHitehall 4:3530

By Roth" Roth and Orch.

weekly



CONQUISTADOR

"conquering" Spanish sales in forty five counties of Texas with a population of over 690,000 Spanish speaking consumers

We have over forty other "conquistadors" daily on



R. A. Cortez, President

ANTONIO, TEXAS SAN

Represented by

Richard O'Connell,

Nat'l. Adv. Dir.

40 East 49th St., New York 17, N. Y.

PLaza 5-9140

LOS ANGELES - SAN FRANCISCO



agency profile

Stanley A. Lómas

V.P., Commercial Tv Director Wm. Esty Co., New York

There's an old proverb about bakers never eating bread on Sundays. Exception to this ancient bon mot is Stan Lomas. Wm. Esty Co.'s v.p. in charge of commercial tv, who spends his free time making documentary films both for amusement and profit.

"Sometimes, things get particularly hectic here." Lomas confessed, taking innumerable film cans from his desk drawer and spreading them before him. "At those times I talk about getting away from ty. But when I'm not making films, I write about the techniques of making them."

Lomas shrugged philosophically and began reading the labels on the various film cans. He found the one he wanted, opened the can and unwound a few inches of film. It was a thin strip of color film, with two apparently identical frames side by side all the way down the line.

"Here are some of the 3-D films we've shot in tests for our clients," Lomas told SPONSOR. "As for color alone, we've been testing it for all our clients for over a year, using various kinds of film stock and different techniques." Some 60% of Wm. Esty Co.'s estimated \$45 million over-all billings in 1953 were in air media.

"We've learned a lot from doing our own color film and 3-D experiments." Lomas continued. "But there are innumerable unusual effects that can be gotten with the more prosaic black-and-white film if there's creative thinking in the agency.

"The best safeguard against wasting a client's money and against production delays and troubles, is careful pre-planning of a film." Lomas encourages his writers to use both tape recorders and an animatic projector on story board drawings (machine giving drawings illusion of motion). This is to get as realistic a feel of the final effect of a commercial before a single foot of film is shot and wasted.

Among Lomas' current problems: the policing and bookkeeping involved in the use of tv film commercials, due to the SAG contract which provides for re-use payments to actors. Lomas now employs one person full-time to keep track of these film commercials, expects to need two people by fall (see Spot tv. page 73).

His current project at his Pound Ridge, V. Y., home: to shoot a semi-documentary film about the history of his house (built in Massachusetts in 1670 and then transported to New York), starring

his four sons, of course,



ON-TARGET TELEVISION



KUDNER AGENCY, INC.

NEW YORK DETROIT WASHINGTON SAN FRANCISCO

12 JULY 1954

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starri -

PONSOL

AMIGO

SELLS MERCHANDISE IN ARIZONA

Tapping a \$20,000,000 market! That's why, month after month and year after year. these shrewd Yanqui advertisers KEEP RIGHT ON advertising over this 5-year-old Spanish-language





Borden's Evaporated Pet Milk A·1 Beer Folger's Coffee Lucky Lager Beer Goebbel Beer Pacific Greyhound Coastal Valley Canning Fab La Pina Flour

85,000 Spanish-speaking people Leesten and they BUY! Why not tell them YOUR sales-story? Talk is cheap, but results are BEEG on Central Arizona's ONLY full-time Spanish language station!

ASK THOSE YANQUIS ABOUT KIFN! NATIONAL TIME SALES 17 E. 42nd St

New York, New York

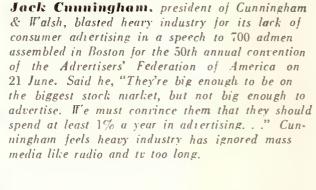
HARLAN G. OAKES AND ASSOCIATES 672 Lafayette
Park Place
Los Angeles, Calif.

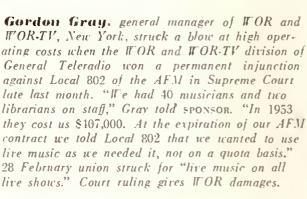


860 Kilocycles • 1000 Watts REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

Wewsmakers in advertising









Commander Edward Whitehead, president of Schweppes, has finally burst into air media, complete with British accent. The beard of the "man from Schweppes" is not yet visible to tv fans, but radio listeners in 20 markets can now hear the Commander introduce himself and sell his product while ice is heard dropping into a glass with a splash. There's a pause while the Commander presumably partakes of the drink, followed by his expression of appreciation. These 20- and 60-second spots follow IlOBM's print themes.



Kenneth C. Gifford, president and chairman of the board of Schick, recently announced that his firm will remain in the 8:00-9:00 p.m. Saturday slot throughout the summer with Stage Show, over 100 CBS TV stations. This musical variety show. featuring Tommy and Jimmy Dorsey, will be shared by all three Jackie Gleason sponsors: Schick. Vestle and Schaeffer. Talent cost of the show per week per sponsor is \$10,000 gross, or less than half the \$23,000 weekly tab on the Gleason show. Program is scheduled to run 3 July till fall.

She Butters Up A Large Slice Of The Midwest



ONSOR

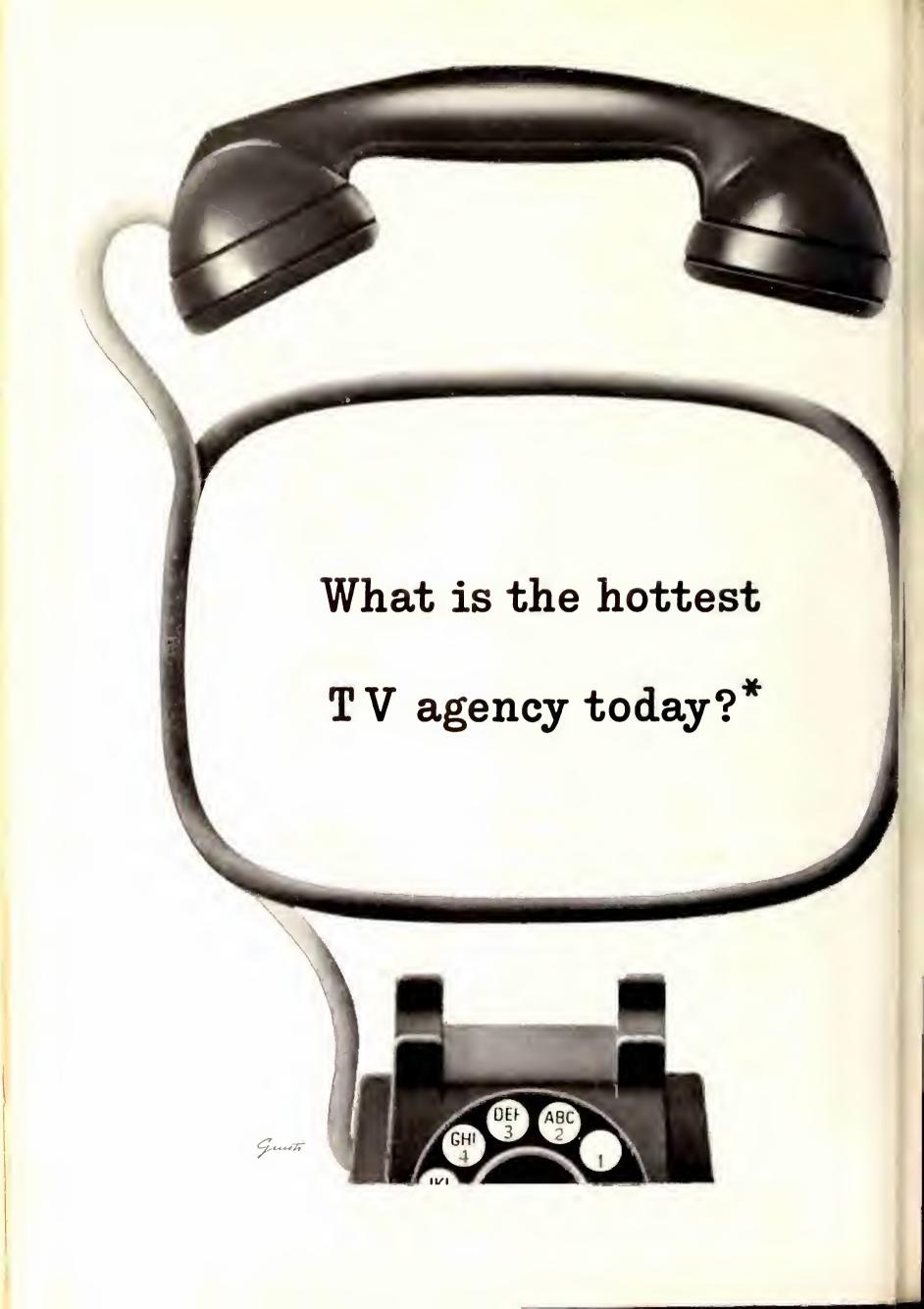
WNAX—570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV-Channel 9, Sioux City, the tv station reaching 32 farm-rich counties in Iowa, Nebr. and S. Dak. with 632,000 population and \$746 million in '53 retail sales



*for information call...



NEW YORK JUdson 6-3400



BOSTON Liberty 2-7382-3



CLEVELAND CHerry 1-349D



DETROIT Woodward 2-9792



DALLAS PRospect 5898



HOUSTON LYnchburg 4191



LDUISVILLE WAbash 4317



CHICAGO WEbster 9-3701.



SAN FRANCISCO DOuglas 2-5560



LOS ANGELES MUtual 1181



PDRTLAND ATwater 43D5



HOLLYWOOD HOllywood 4-8268



TDRONTO WAlnut 2-2133



MONTREAL GLenview 6121



BUENOS AIRES Buenos Aires 31-9501



RID DE JANEIRO Rio de Janeiro 42-4050



SAO PAULO Sao Paulo 6-6308



SAN JUAN San Juan 2-5379 2-1097



MEXICO CITY Mexico City 1D-26-81



CARACAS Caracas 53-638 59-875



HAVANA Havana F-6655



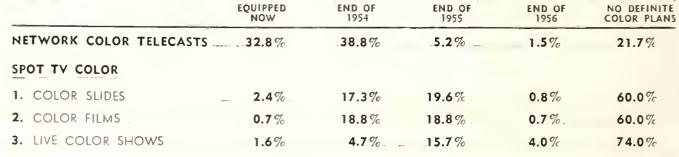


WITH NIGHTTIME JAMMED, DAYTIME TV PACE IS QUICKENING

Here are some of the important questions you will find answered in the pages of this report

Q	What's the timebuyer's outlook in fall spot tv slots? page	7.1
Q	How soon will the industry count tv sets regularly?page	76
Q	<mark>. Is the line being held in spot tv rate increases? . , </mark>	80
Q	. To what extent will color be available for spot tv?page	82
Q.	, Are there any notable trends in spot film commercials? page	86
Q	The SAG scales: how have they affected spot tv business? page	93
Q.	Are syndicated tv films a big factor in fall spot plans? page	91
Q	Is "subscription tu" a strong competitor of regular tv? page	100
Q	Can spot to be used to reach the U.S. farm market?page	102
1	JULY 1954	73







Availabilities

Q. From the timebuyer's viewpoint, what's the fall outlook in spot tv time availabilities?

- A. Tv advertisers who have not yet scheduled fall campaigns in spot television can expect to face, in general, an availability situation like this:
- 1. Mornings: Last year, early-morning to slots were fairly plentiful. This fall, there will still be many to choose from particularly in the newest to markets—but the situation is tightening daily. Reason: In the past year, networks and stations alike have concentrated much of their creative efforts on early-morning to, and audience levels have risen steadily. NBC TV's Today is a commercial success;

CBS TV's Morning Show is building well. Local programs that follow, or even precede, these shows are attracting many of the same type of advertisers who use morning radio.

Of course, morning to sets-in-use figures (see page 4. To Basics) are no match for the nighttime to figures. But a number of to sponsors—notably Ford Motor, Bond Clothes, Robert Hall, P&G (for Gleem)—have bought extensive packages of morning announcements, chainbreaks and I.D.'s.

"Morning tv prices are now in line with ratings and audiences, and an early-morning package of announcements -particularly at a package discount can reach substantial audiences at low cost," a J. Walter Thompson timebuyer said.

Typical buy: On stations repre-

sented by a leading organization, a dozen to I.D.'s per week in mornintime bring a 45% discount on top of the regular frequency and dollar-volume discounts.

The availability situation is current ly tightening in late mornings, par ticularly after the breakfast hour. Slot adjacent to the network lineups of CBS TV affiliates (Godfrey) and NBC TV (Ding Dong, Home) affiliates at still to be had in some markets, be are not expected to be unsold by the end of summer.

2. Afternoons: With many a house wife having adjusted her daily routing to afford a "ty matinee" (a fact the emerged recently in Cunningham Walsh's Videotown studies), afternooty is arousing real interest amonadvertisers.

A checkup among leading to reps showed a sizable advertiser trend toward afternoon tv. Purchases centered mostly on slots next to afternoon network programing and in afternoon feature film programs.

Among recent additions to afternoon spot tv advertisers:

P&G, Maxwell House, Savarin. Rival Dog Food, Tv Time Pop Corn. Wrigley's, Conti Castile, Lipton Tea, Peter Paul, Kent, Parliament, Coea-Cola, and Fritos. Majority of these advertisers buy one-minute announcement slots.

An increasingly popular tv buy is the I.D. (10-second) announcement. Consensus of reps: Afternoon slots, by fall, will become fairly tight in the largest tv markets. By next year, the best-rated afternoon slots will be tight everywhere.

3. Nighttime: The prime evening hours, usually 7:30 p.m. to 10:30 p.m., are still the most desired by spot buyers. Typical comment, from Ted Bates' Frank McCann:

"You get the broadest possible mixed adult audience when you buy next to a top network tv show. Not only is the audience composition perfect for a mass product, but the size

makes Class A time a good buy despite its high cost. Also, we believe the viewing audience during this period is in the most favorable state of mind for receiving a commercial message."

In these hours of peak tv viewing, good spot slots are searce, and the best ones are allocated through waiting lists. The situation eases somewhat in the very late nighttime hours and in the secondary tv markets.

Q. What, exactly, are an advertiser's chances today of picking up nighttime spot tv availabilities?

A. In the largest tv markets, turnover among nighttime tv spot elients is very, very low. According to the eonsensus of reps surveyed by sponsor, it is never more than 10% in the large markets and often drops to the 1% mark. One New York network flagship, for example, had no night-time spot openings at all between October 1953 and March 1954, and what few there have been since (they averaged out to 0.6% of the potential availabilities) were quickly disposed of through a priority system.

In the newer (post-freeze vhf and uhf) markets, the situation is relative-

ly open but is by no means free and easy. Jack Peterson of the George P. Hollingbery rep firm estimated that in the smaller markets, and on the less-important outlets in major markets, the nighttime spot turnover is "seldom more than 30 to $10^{\circ}\,e$."

With nighttime to so valuable, there's been a growing tug-of-war lately between networks and stations for late-night (usually, 10:30 p.m. to 11:00 p.m. or later) time. In the past year or so, this has become the favorite slot to put spot-placed syndicated film. But the two largest ty webs, CBS TV and NBC TV, have made fall plans to air network shows in this time, occasionally surrendering the network's option on some afternoon time in order to make a trade with a station. Already, some multi-market spot film advertisers including Ballantine (For-Ggn Intrigue). Revlon (Mr. & Mrs. North), Schmidt's Beer (Waterfront)

have had their late-night film shows "bumped," or are in grave danger of being squeezed out, from network-owned outlets. The squeeze play, however, isn't yet affecting program advertisers with long-term contracts on most network affiliates "and doesn't touch those on independent outlets. It also doesn't affect spot advertisers in

reset count: Researcher Alfred Politz has been hired by NARTB o make special pretest of methods for counting to homes in U.S., neasure station circulation for NARTB's planned Tv Audit Circulation

More animation: Commercials cost more but film business is booming. UPA commercial for Jell-O makes clever use of animation instead of SAG talent. More animation is used today than pre-SAG





late- yen n2 feature film shows or those with chainbreak and 1.D. schedules.

But the situation is cutting into the amount of half-hour film programing that network affiliates will now accept for fall starts. (Sales tip from several reps: Stations are starting to program syndicated film shows in peak afternoon hours, often in special blocks. Some of these slots have good rating histories, since they are part of the time trades made by stations with

networks.)

"Midnight movie" shows are gaining in popularity with audiences and advertisers, and Pulse ratings of 4.0 and 5.0 (and higher) are fairly common. Autos. cigarettes, drug products, furniture dealers and movie theatres have bought extensively. In the top markets, the midnight-hour film shows are nearly always filled commercially. But participation advertisers at this hour have lately been operating on short-term cycles of six to eight weeks. A "watch-and-wait" attitude on the part of timebuyers will nearly always produce a number of well-rated latenight movie participations.

Tv set count

Q. Will advertisers be able to get some new facts on two especially a tv set count, in a reasonably short time?

A. Yes, from two sources:

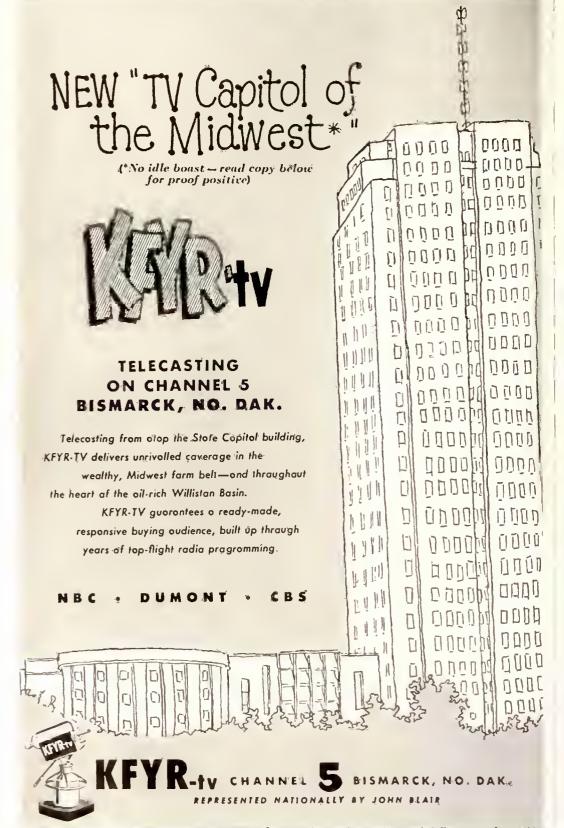
- 1. From a new entity, tentatively called Tv Audit Circulation, being sponsored by the VARTB to count to sets county by county and measure station circulation periodically.
- 2. From another new organization, probably to be called the Television Advertising Bureau, which will promote the use of tv among advertisers and agencies. This too will be a separate, independent organization. (It is the result of a merger between the TvAB started by a committee of broadcasters and the NARTB's planned tv promotion arm.)

In effect, the TAC will be a research group, the TvAB promotion,

Q. Just how will the circulation study work?

A. The NARTB has already let contracts for the Alfred Politz Research firm to do the pre-testing on methodology. Later the pilot study for the periodic census and circulation survey will be made.

Politz will do the methodological test this summer and turn the results over to Franklin Cawl, the NARTB consultant on the project. Three methods-mechanical meter, interview and phone—and possibly a fourth, diary, will be tested in two or three cities to see how accurate each is. Once the method is determined, a pilot study to measure the circulation of each station in some particular city will be made. The third step will be to set up a permanent corporate organizătion outside the NARTB to do the national survey on a semi-annual basis. The cost? Probably a million by the end of the first two years. NARTB has already put up \$34,000 for the pre-testing. Richard M. Allerton is manager of the NARTB Research Dept., which has been working on the project for two years.

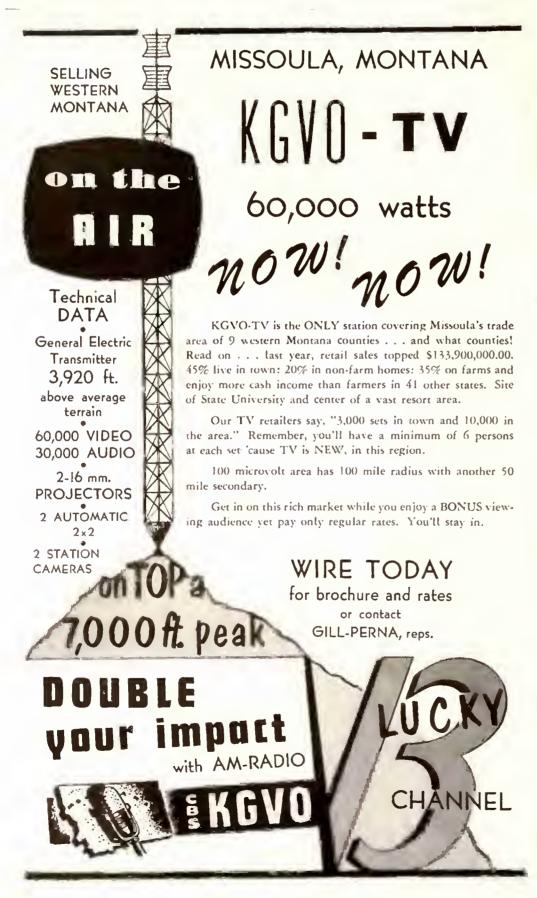




Q. Why did it take so long?

A. Circulation measurement is complicated, slow and expensive The old Broadcast Measurement Bureau went under because both broadcasters and advertisers failed to support it. The A. C. Nielsen Co. and the Standard Audit & Measurement Service ran circulation surveys in spring 1952, the first by interview and the second by mail. Since then Nielsen, sponsored by CBS, has updated set figures—as of last fall. The industry today therefore is using outdated or projected figures,

all admittedly far from accurate, on both circulation and county set estimates. To avoid the mistakes of the past, the NARTB wants a scientific appraisal made of each method of measuring audiences and then will seek the support of the entire broadcasting and advertising industry before it proceeds with the regular survey. By putting the circulation audit on a firm unassailable basis, the NARTB hopes to make it as acceptable as the Audit Bureau of Circulations of the newspaper industry.



TVAB

Q. How will the Television Advertising Bureau be set up?

A. Probably like the Broadcast Advertising Bureau (for radio), but details will undergo preliminary discussion in Washington 22 July when the all-industry committee appointed to handle the problem meets. The organization will promote network as well as spot and local tv.

The committee grew out of a meeting between the NARTB and the "old" TvAB in Washington 30 June. It consists of 10 men. For the TvAB are Richard A. Moore, KTTV, Los Angeles, who was chairman of the bureau formed in Chicago in May; Roger W. Clipp, WFIL-TV. Philadelphia: Lawrence H. (Bud) Rogers. WSAZ-TV, Huntington, W. Va.: H. W. Slavick, WMCT (TV), Memphis, and George B. Storer Jr., Storer Broadcasting Co., Miami. For the NARTB are Clair R. McCollough, WGAL-TV. Laneaster. Pa., and new chairman of the NARTB's Television Board; Kenneth Carter, WAAM (TV). Baltimore; Campbell Arnoux. WTAR-TV. Norfolk, vice chairman of the NARTB Tv Board. W. D. (Dub) Rogers Jr.. WDUB-TV. Lubbock, Tex., and Merle S. Jones. CBS TV v.p. in charge of CBS-owned stations and general services.

The committee will meet in late July to complete the organization of the bureau, and the new TvAB should be underway by fall.

Q. What happens to the "old"

A. It never got into operation, so there won't be any trouble in incorporating it into the new merged TvAB. The "old" one was born in New York 22 April with Richard P. Doherty, ex-NARTB v.p., as consultant when 25 tv stations decided it was time a promotion arm for tv was established. It was formally launched in Chicago at the NARTB Convention in May. In June just as efforts were being made to complete the TvAB's organization, the NARTB announced plans to push its own. Result: Overnight the two groups got together and agreed to merge.

Reason: Nobody really wanted to see a tv bureau set up without the networks (biggest single contributors to the BAB). The old TvAB was open

CHANNEL 5 AMES, IOWA

IOWA STATE COLLEGE

CBS · DUMONT · ABC

Stations, Agencies, Representatives (Please circulate) TO:

Television in Central Iowa



WOI-TV, the primary affiliate in Central Iowa of CBS, ABC and DuMont reaches 240,000 television homes within a 100mile radius of Ames. Owned and operated by Iowa State College, WOI-TV has been Des Moines' and Central Iowa's dominant TV service since February, 1950.

tail sales

ente

Fifty-one prosperont
the WOI-TV coverage area. Population figures show the WOI-TV coverage area.

lives form income

The goal of the Iowa State College station is to provide total television service to its nearly 750,000 Iowa viewers. 17-hour television day is filled with the top-rated network programs plus 24 hours per week of award-winning local productions.

in & Thees in 15 Hajor saffers and : tworks

ng mad

500%

In addition to its 100-member professional radio and television staff, Iowa State College provides a television laboratory designed to train personnel fully-qualified to take their places in the television industry. And programs on kinescope produced by WOI-TV are now aired on other television stations coast to coast.

For more details on the WOI-TV success story, contact Weed Television.



WOI-TV first in Central Iowa

12 JULY 1954

to the networks' owned-and-operated stations, but they were reluctant to join. Too many people in the industry felt nothing could be worse than to have two ty promotion bureaus issuing conflicting facts and figures. The influence of NARTB President Harold E. Fellows, Dub Rogers and Dick Moore prevailed, and the groups merged.

Q. What will the TvAB offer advertisers?

A. Probably much of what the old TvAB prospectus called for: (1) Film directory, (2) improved sales methods, (3) statistical bureau, (4) spot tv index. (5) spot tv estimator. (6) general research. The old bureau promised to "educate agency and advertising executives in the use of tv" and to "explore specific advertisers" problems" in video. The new one should do the same.

Q. What do admen want from a TvAB?

A. Sponsor explored this problem in detail in the 14 June 1954 issue. (See "What admen want from the

TvAB.") Here's a summary of the points most often mentioned in sponsor's survey:

- •A quick way to estimate spot tv
 - •Standardization of ty rate cards.
- Dollar figures on expenditures by spot clients.
- Impact studies on program vs. announcements.
- Audience data by sex, age, socioeconomic status.
- Effectiveness of spot tv and other media compared.

(For sponsor's initial story on a TvAB, which helped stimulate creation of a promotion bureau for the industry, see "Should there be a Tv BAB?" 30 November 1953.)

Business outlook

Q. How's spot tv doing?

A. It's up 25% in 1953 over the year before. The figures (see Tv Basics) based on FCC figures show spot tv time sales grew from \$7.7 million in 1949 to \$25 million in 1950, \$59.7 million in 1951, \$80 million in 1952 and \$100 million in 1953.

Rate outlook

Q. Can sponsors expect more spot tv rate increases this fall?

A. Situation shapes up in this fash-ion:

1. Old stations in old markets; Since rates are directly related to set circulation, the rate outlook for established to stations—primarily the prefreeze whi outlets in the larger markets—is expected to be stable this fall in Class A periods, most reps predict. Some upward adjustment of rates—perhaps a 5 to 10% hike—may come about in afternoon slots and in the local time immediately following the close of network telecasting, but only where increased audience size justifies a rate increase or an upward reclassification of a time period.

2. New stations in old markets: In the case of uhf or vhf outlets which have entered an existing vhf market, some rate increases—up to 20% or more—are anticipated. Uhf stations which will seek such upward adjustments of time costs, of course, will be those with the highest "conversion rates." New vhf outlets in old markets seeking increases will do so on

THE REAL POWER IN

Behind the marble curtain of official Washington is a city few people know.

But smart advertisers should. Because an awful lot of the nation's capital is right here in the nation's capital

Buying power has no politics. In Washington, family income is the second highest in the U. S. with an average of \$7,259.00!

Washington is big. It's America's 10th largest city with 1.655.600 people. It's busy
. . . with 330.300 privately employed and 294,500 in government service.

And it spent a healthy \$2.027,037,000 last year in retail sales — which is a lot of money even in Washington.

And if you'd care for the returns from the outlying districts . . . Arlington County, Va. and Montgomery County, Md. just outside the Washington metropolitan area are the two highest family income counties in the country

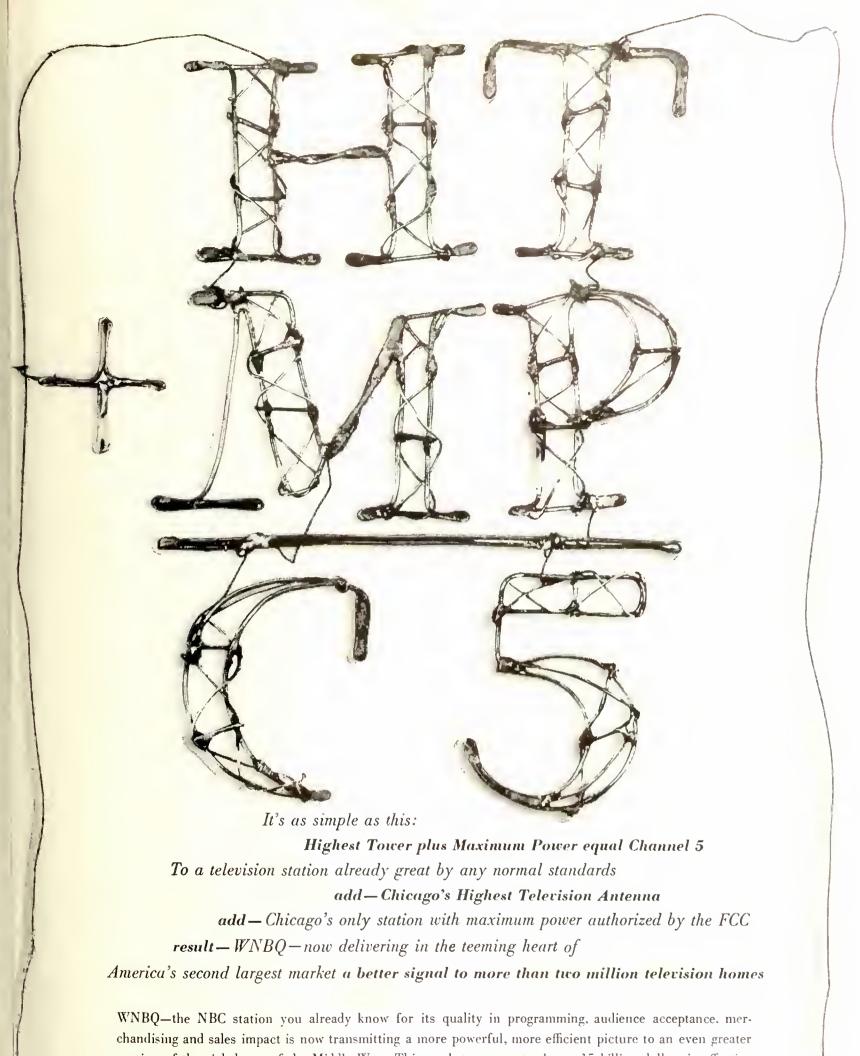
WASHINGTON

To tap this tremendous buying power, it's good business to use the most powerful advertising medium in Washington. The only television station in Washington operating on maximum authorized power:

WNBW channel 4

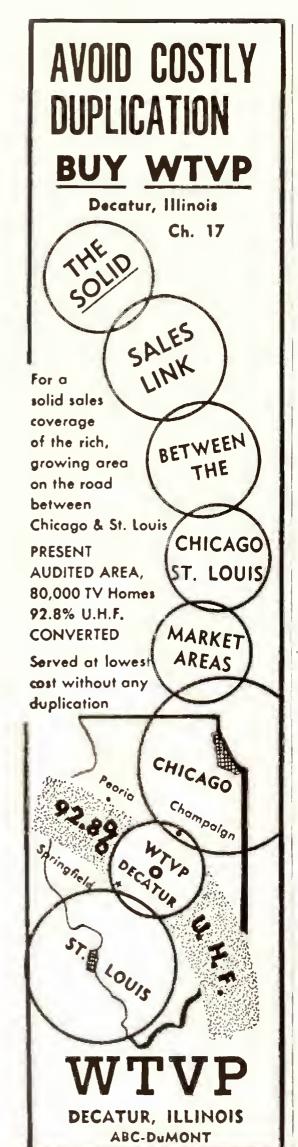


Represented by NBC Spot Sales



WNBQ—the NBC station you already know for its quality in programming, audience acceptance, merchandising and sales impact is now transmitting a more powerful, more efficient picture to an even greater portion of the rich heart of the Middle West. This market represents almost 15 billion dollars in effective buying power and is now dominated by the vast new WNBQ tower, the highest TV antenna in the area. It's obvious—your television advertising will look better to more people on





the basis of audience size as indicated by ratings.

3. New stations in new markets: Most of the new, post-freeze stations—both ulif and vlif—started off with base hourly rates (Class A, one-time) of between \$100 and \$200. Last fall many reps predicted that these rates would increase sharply throughout the industry. However, the increases have been slower than anticipated; the sledding has been tough for many of the new outlets. But some outlets will seek increases (of up to 25%) in the new-est markets, reps believe.

Color tv

Q. Will color television be a factor in spot advertising this fall?

A. Yes. Despite the uncertainties over eurrent U.S. purehases of color receivers, the lack of standardized color film and live production, the lack of uniform price formulas and the high cost of experimentation, several of the top agencies, stations and reps are discussing limited color ty spot advertising for fall 1954.

Q. How many U.S. homes will be equipped with color ty receivers in the near future?

A. According to the latest estimates of Radio Corporation of America and a recent study made for Fortune magazine, there will be somewhere between 50,000 and 200,000 U.S. homes equipped with color receivers at the close of 1954: and between 300,000 and 1,200,000 color-equipped by the end of 1955. RCA's is the lowest estimate, by the way. RCA based its figure on a survey of the industry. Fortune on an analysis by an economic forecasting firm. (For full details, see chart, page 120.)

What this means to the spot tv advertiser is that the audience potential for color tv announcements and local programs will be limited:

1. By the number of color-equipped homes in major markets.

2. By the number of stations equipped to televise spot color (slides, films, shows) in the near future.

Q. What accounts for the wide variations in estimates of color receiver production?

A. In the case of the two sets of

figures cited above, the RCA figures are believed to be a conservative minimum; the Fortune figures a fairly optimistic projection based on anticipation of a sizable drop in color pieture tube prices. What the real truth is, nobody knows—yet. SPONSOR presents the two figures to show that, at this stage, there is a considerable range of opinion about the future growth of color ty in American homes.

Q. How many U.S. stations will be equipped to handle spot tv advertising in color in the near future?

A. To answer this question, sponsor made a special Fall Facts color survey of all of the 408 tv stations now on the air, or planning to be very soon. Replies were received from a little less than one out of every three stations—31.2%. Virtually every major U.S. market was represented in the replies and responding stations ranged from the largest and oldest vhf outlets in established markets to outlets due on the air in the next few months. SPONSOR believes its survey, at presstime, represents a good sampling of all tv stations.

These were the spot tv highlights of the study:

1. Color slides: Equipment to televise color slides or slide-films (cost: estimated \$18,000) seems to be the first local color target of most stations. About 2.4% of U.S. stations now have this equipment. Some 17.3% expect to have color slide gear by the end of 1954. A little less than one out of five outlets—19.6%—expect to have it sometime in 1955, and a few—0.7%—indicated 1956. Some 60% were undecided, had indefinite starting dates or had no plans at present.

Outlook for sponsors: Nearly 20% of U.S. stations will be equipped to televise color slide commercials locally by the end of the year: nearly 40% by the end of next year.

2. Color films: Getting a color tv film projector (cost: estimated \$62.000) follows installation of color slide gear closely as an objective of U.S. tv stations. Fewer stations have color film equipment right now 0.7%— but slightly more stations—18.8%— expect to have color film projectors by the end of the year, as compared with color slide chains. Another 18.8% expect to install color film gear by the

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?

ad-

The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

end of 1955. The number who expect to have their film equipment installed by 1956 is 0.7%. Those with no plans amount to 60%.

Summing up, nearly 20% of the tv outlets will be equipped to project color film by the end of the year; nearly 40% by the end of 1955.

3. Live local color shows: Buying a color camera chain, of course, is the biggest plunge a station can make in color television. Its cost will be approximately \$75,000 (more or less). As might be expected, stations are moving more slowly in the direction of local live color shows than they are in that of network or "canned" color. A moderate amount of stations-some 1.6%—have local camera chains for color telecasting right now. But less than five out of every 100-4.7%expect to have color cameras by the end of the year, 15.7% expect to be thus equipped in 1955 and 4% named 1956 as their target. Some 74% of the stations had indefinite plans.

Outlook for sponsors: It will be some time before you can shop for local live color shows in more than a few markets. Whereas some 20 out of every 100 outlets will have color slide or film equipment by the end of the year, a little more than six out of 100 outlets will have color cameras. By 1955 the situation will have improved, but about twice as many stations will have projection gear as compared with live cameras. Among stations now on the air with regular local live color shows are WKY-TV, Oklahoma City.

How many stations will be equipped to handle network color in the near future?

A. Color installations by stations to televise network color programs will be considerably more widespread, at least for the next year, than the facilities to televise color locally, according to present predictions. RCA, for instance, estimates color tv will be fed this fall to 75% of tv areas on network lines.

For details, see section on Network tv., page 117.

What does this mean to tv advertisers?

A. Roughly, this:

1. Networks will be able to offer color tv audiences sooner than spot ty reps and stations, since the usual first step in adding color equipment to ty stations is to add facilities for televising from network sources.

2. Networks will thus be making a play for experimental color tv budgets using their head start in color tv as a

lure.

3. This situation, however, will be far from permanent. By 1955, the number of television stations equipped to broadcast color film will begin to catch up with the number equipped for network transmission.

What is the spot cost outlook in color tv?

A. At the moment there are no definite formulas to follow. However. sponsor's survey of U.S. stations (see above) turned up some interesting guideposts. Stations were asked to estimate the extra percentage that sponsors would be charged for televising in color from slides, film or live shows.

Here is a round-up of the estimates by stations of additional spot ty color

charges:

WTVI, Miami: This Florida outlet plans to charge an additional 10% for color slide or film handling after 1 January 1955 and an additional 25'c for live color local programing after June 1955.

KOIN-TV. Portland. Ore.: No extra price has been set yet by station for local live shows, but slides and film in color will cost an additional 30% for handling charges after 1 November

KGI O-TI, Vissoula. Mont.: With its color target set for 1956 station plans to charge an additional 20% in handling charges for color slides and film, an extra 25% in local live color production costs.

WSPD-TI. Toledo: Color film and slides will cost a sponsor an extra 20% after October of this year. Extra prices for local live color shows have

not vet been set.

WMAR-TI. Baltimore: Presently airing a total of 17 news programs in color per week, this veteran vhf outlet is already charging 10% additional for color slide handling, plans to charge the same this fall for film showings.

WWBR-TV. Jacksonville: Color slide equipment will be installed by January

The Basic ABC'S of Buying TV in the Omaha Market



AUDIENCE market—the one dominant TV station with 11 of the top 15 night-time weekly network shows . . . 7 of the 10 most popular multi-weekly and Omaha's most popular locally-produced shows . . . as well as 8 of the top 10 daytime shows. (Get KMTV's complete audience leadership picture from Hooper, Pulse or ARB.)

BONUSES than any other TV station in the area) all like these KMTV selling extras: strong merchandising helps... Midwest's finest live commercial facilities, including rear screen projection... KMTV's consistently big mail response... special events... and other promotional and publicity bonuses.

Stations as the one station best-received and most-watched within a 100-mile radius of Omaha, according to an impartial survey (name and statistics on request). Because of KMTV's low channel 3, its maximum power, and the flat Nehraska-lowa terrain, KMTV is the favorite TV station in this big-huying 250,000-set Missouri Valley markets with two billion dollars to spend. KMTV is the favorite TV station in ket with two billion dollars to spend.

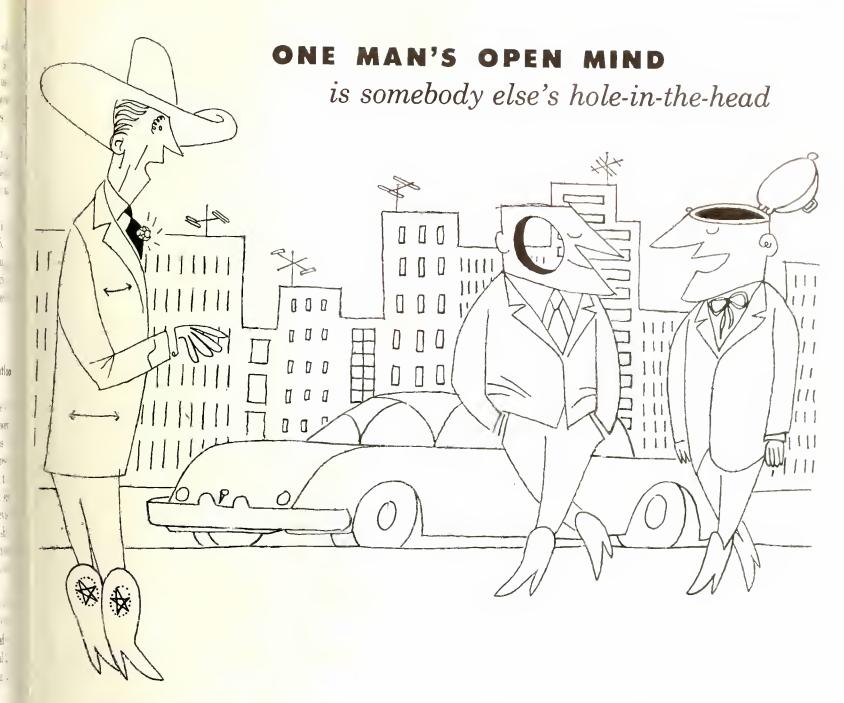
Take advantage of these "Sales-Producing ABC's" today. Contact KMTV or your Petry representative. TELEVISION CENTER

CBS . ABC DUMONT

OMAHA, NEBR.

Represented by EDWARD PETRY & CO., INC

MAY BROADCASTING COMPANY



JUST to keep the readers of Sponsor aware of the way the wind blows in certain quarters, here are a pair of consumer magazine clippings:

in a dark room. Turn on a radio. After a few weeks the crow gets lonesome and starts talking." The editor commented, "Who wants a crow that talks like a radio?"

Item 2: "One warm spring evening recently a pair of Indian braves, in town to celebrate, checked into a hotel, opened the windows, and turned on the room's tv set. It so happened that the Stockyards were particularly fragrant that evening. 'Ugh' remarked one of the men, 'television smell terrible'."

We bore that with equanimity; what got us was the comment which followed: "Isn't that absurd? Indians never say ugh."

Apparently everyone doesn't share our enthusiasm for radio and tv in general and KGNC in particular. Anent the latter, with innate immodesty we call your attention to a Fact: Amarillo is again No. 1 for the nation in retail sales per family. If this suggests that we're worth an investment, it's no coincidence.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency

of next year, at which time sponsors will be charged an additional 10% for color slide handling.

KPRC-TV, Houston: May 1955 is target date for installation of color slide and film equipment, with local color tv cameras due in October 1955. No extra charge is anticipated for color slides and films, although a premium of 30% will be charged for live local color shows.

Film commercials

Q. What is the 1954 outlook for film commercial producers?

A. Excellent, most of them say. Most producers surveyed by SPONSOR expect an increase of 10 to 15%. A sizable minority expects that the addition of new ty markets may push business 20% ahead of 1953.

Q. What general trends are noticeable in agency demands for film commercials?

A. Fewer but costlier and more complex commercials for use on a spot basis. The reverse trend seems to be

true of commercials produced for program use. Here the tendency is toward simpler testimonial-type commercials. In both cases, the trends are a direct outgrowth of SAG demands for 1e-use payments to players.

The consensus among producers is that agencies have developed greater creativity in storyboards, that their thinking has become more closely geared to production values and the visual aspects of tv. "The era when print copywriters were rushed into tv commercial writing seems to have finally ended." one producer remarked.

Q. How long does it take to make a film commercial?

- A. Answers varied from three to eight weeks. However, consensus of film producers has it that best results are obtained from the following sched-
- Five weeks to shoot a 60-second commercial (be it live action, animated, a combination of the two. or dotted with opticals)—that is, five weeks after the finished storyboard
 - A couple of days for laboratory

work to deliver 100 prints of this com-

• At least eight weeks for stop-motion work or unusual amounts of ani-

Q. What is the average cost of a 60-second film commercial?

A. There's no such animal as an average commercial. However, \$5.500 is a pretty typical cost of a minute commercial. Production costs range from as low as \$600 for silent film with separate sound track to over \$15,-000 for some elaborate jobs combining animation and live action with sync sound. Since close to 90% of the production cost is attributable to labor, a great deal depends not only upon the number of people required for a particular job but also upon the calibre of talent employed.

The cost variables in film commercial production are considerable. A quick look at the possible components of production will give sponsors an idea why it takes film producers more than a quick look at a storyboard to give an estimate:

1. Creative work—script and story-

IN CENTRAL SOUTH CAROLINA

SOON - 269,000 WATTS

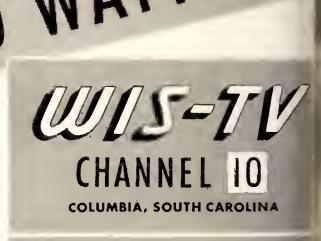
By fall WIS-TV will up its power to 269,000 watts, almost triple its present output.

Power plus programs, an unbeatable combination. A strong NBC schedule ... outstanding local productions and film features ...

and local newsreel coverage of the State capital's newsworthy events filmed by WIS-TV, developed in Columbia, and telecast on WIS-TV minutes after they occur have quickly established WIS-TV's popularity.

For results with your fall campaigns, choose Channel 10, WIS-TV . . . the choice of more than 100,000 TV owners in this rich market:

Charles A. Batson, Managing Director G. Richard Shafto, President



ONLY VHF FACILITY IN CENTRAL SOUTH CAROLINA

NBC on Channel 10

Represented nationally by Free & Peters





has done its CHRISTMAS SHOPPING!

1,282 FOOT, 104,000 WATT PACKAGE FOR PACKAGE FOR 1,286,600 MICHIGAN PEOPLE

A 90 Mile signal radius from a quarter mile of steel on the peak of Michigan, a half mile above Lakes Michigan and Huron!

The HOME TOWN STATION of

237 Michigan Communities

now will give you

FOUR MAJOR MARKETS:

MUSKEGON

GRAND RAPIDS

SAGINAW

BAY CITY



CBS - DUMONT - ABC

REPRESENTED BY

WEED TELEVISION - W. L. SALES, GRAND RAPIDS
SPARTON BROADCASTING COMPANY

board: These are generally done by agency staffers, sometimes by the producer.

2. Photography: Cost of photography depends upon whether the job is to be done in a studio (which means a rental feet or on location. It de pends, too, upon whether the film can be shot with a silent camera or with synchronized sound. The number of people to appear in a live-action film affects not only cost of SAG re-use payments, but also cost of direction and camera work. If it's to be animation, scale varies depending upon whether film is to be done with limited or full animation or filmograph. Stop-motion photography calls for expensive lab work.

3. Recording: SAG re-use payments are required for off-screen voices, except for "omnies" (that is, unidentifiable voices). The AFM controls cost of the music. Special sound effects can mean another cost increase. And, of course, there's sound studio rental to be paid.

4. Direction: The scale varies here too depending upon whether it's a liveaction or animated commercial—not to mention cost of the sound director.

5. Opticals: Properly used, wipes, dissolves and fancy titles exploding on the screen can be very effective. They're also expensive.

Q. How does the cost of film commercials today compare with cost five years ago?

A. Costs have risen as much as 50%. Bob Klaeger, Transfilm v.p., pegs the cost rise of the "mythical average commercial" at approximately 33% since 1949.

Because of changes in production techniques and in scheduling, it's pretty hard to draw a completely fair comparison. In the early days of tv film commercials (say around 1948) agencies gave producers eight weeks to do a certain job. Two weeks is more like it today.

Since most of the labor is employed on a per-day basis, total production cost depends a great deal upon pre-shooting plans and scheduling.

Here are some round figures for labor scales:

Studio mechanics (grips & lighting) Cameramen Directors Vssistant directors

1949 1954 \$25 a day \$85 a day \$65 a day \$100 to \$125 a day \$75 a day \$125 a day \$27 a day \$35 a day

Other factors that have contributed to the rising cost of ly commercial films are the more stringent demands of agencies and clients. A few years ago, four or five opticals in a 60-second commercial would have been considered a pretty elaborate job. Today it's not unusual to have as many as 10 or 12 opticals (wipes, dissolves, titles) in a 20-second film.

How much work is being Q. done in color?

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avm

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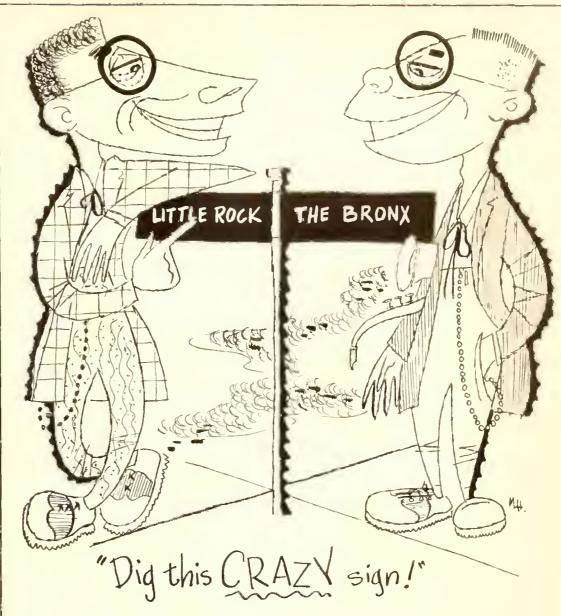
A. There isn't a producer in the business who hasn't got a dozen or more cans of color film footage to show.

Screen Gems, for example, has conducted experiments with three major color stocks: Eastman, Technicolor and Monopak (16 mm.). Depending upon the stock and technique used, color will add anywhere from 20 to 50% to the over-all cost of producing a film commercial. In other words, color will cost about three times as much per foot for raw negative stock as black-and-white (12.5c per foot of color compared with 4.5c per foot of black-and-white).

The New York Film Producers' Association, which represents the bulk of New York commercial and industrial film producers, also conducted tests with color film this spring in close collaboration with NBC. The results of these tests were to be shown on 12 July in NBC's Colony Theatre on closed circuit.

Here's how these tests were made: The Film Producers' Association used three types of film stock to make the tests-Technicolor with a three-strip camera, Eastman 35 mm. and 16 mm. commercial Kodachrome. The same make-up and lighting were used for all three films in order to keep the conditions as similar as possible and thus control the variables.

Among the problems the association discovered in making these films Roger Lewis of United Artists mentioned the following: "Splices create a technical problem. We found that we had to make a print from an edited negative that had been processed in the lab. Also, you can't run a color print nearly as often as a black-and-white print. If the sprocket holes are a little worn the print doesn't run smoothly,"



"Man, it's been dug!"

"You mean the fact that KATV's transmitter is just 24 miles from LITTLE ROCK—SAME DISTANCE from the BATTLERY to the BRONX?"

"Man, you're with it."

"Everybody's with KATY 80,000 sets in the area as of July I, 1954—and growing all the time."

"Are there people around?"

"586,500—all within KATAV's primary coverage, according to Sales Management's May 10, 1954 Survey of Buying Power."

"Do they spend money?"

"\$497,456,000 last year--and they've got it to spend, with an effective buying income of \$669,410,000."

"It's a real crazy market!"

"33rd in the nation, with its population-a COOL DEAL for advertisers!"

"Man, you are now exceedingly HEP."

"I'm real gone-to the guys who know all about it-Avery Knodel, Inc."



JOHN FUGATE, MGR. 620 BEECH LITTLE ROCK, ARK.







AVERY-KNODEL, INC. NATIONAL REP.

Q. What are the advantages and disadvantages of the different types of film stock?

A. In its filming of 55 products in three different processes, Scientificant the following comparison:

Kodachrome advantages—Price of original film is lowest. If original film is used for televasting, it gives excellent definition and color quality.

Koduchrome disadiantages—Opticals are limited to dissolves and fades. Here's a great loss of quality in release prints. Also cost of release print is higher. Generally the sound track ten't as good as that of the others. And, editing 10 mm, is a tough job.

Eastman advantages Larger film size, better values in making prints from a negative rather than a positive are major factors. Also, you can make some opticals with Eastman, and you get better resolution.

Eastman disadvantages—In reducing from 35 nnu, to 16 mm, prints get grainy. This stock has less color saturation and a less satisfactory sound track than Technicolor.

Technicolor advantages This film offers greatest control of color saturation, greatest control of opticals, better quality sound track and low release print costs.

Technicolor disadvantages Original production costs are higher with Technicolor and resolution is not quite as good as with other processes.

Q. What's being done to hold the cost line for film commercials?

A. As the industry has continued to grow, film producers have been gaining experience in cutting corners in production. They've learned to do claborate jobs in one-fourth of the time.

Film stock, too, has been continuonsly improving. Eastman, for example, is working on a film which will use much less light, hence saving clients cost of expensive lighting equipment and technicians.

However, agencies and clients have become more demanding about the quality of work that they consider acceptable. In animation, for example, the trend is toward brush inking rather than the cheaper method of pen inking. A few years ago, an animation job with three tones of grey was considered more than adequate. Most animated commercials today have multiple-tones.

Q. What are the most significant trends in commercial film production today?

A. From its survey of New York film commercial producers sponsor noted the following trends:

1. Until a couple of years ago agencies attempted to cut costs by editing out 20-second segments of 60-second commercials to use in 20-second time slots. Experience has shown them that lifting out part of a commercial for separate use can rarely be done without damaging the effect both of the 60-second commercial originally conceived to permit this and of the resulting 20-second film. Today the

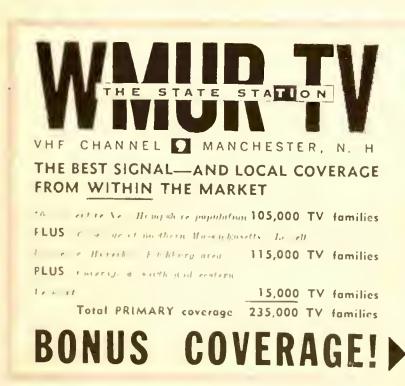
trend is towards producing 20-second films separately.

- 2. Agencies are getting back to the idea of relying upon film producers for the creative work. There seems to be some trend towards allowing story-boards to grow in the producer's studio, rather than in the agency.
- 3. There's a strong trend towards more visually creative commercial-rather than a crowded series of wordy messages flashing across the screens
- 4. In animation, three trends are apparent: (1) more elaborate brush and multiple-tone work on the realistic-type of cartoons; (2) sophisticated, understated line drawing made popular by UPA and exemplified by UPA's commercial for Jell-O (through Young & Rubicam); (3) use of realistic European-made puppets in stop-motion photography.

Q. What tips can producers give for more effective I.D.'s?

A. Simply this:

- I. Keep it short, keep it simple. You've only got some six seconds of audio. Your I.D. will be most effective if you think of it in terms of five seconds of audio instead. It's better to leave the viewer with one idea than with a headache.
- 2. Use music or a simple sound effect rather than many words. A two-line jingle is more memorable than a five-line pitch.
- 3. Don't crowd the screen with lettering it may conflict with the station call letters that occupy 25% of the television screen.







Television-1890?

No, it's just a picture of one of the many ways that WRGB proves itself a good neighbor to the communities it serves. Even our cameramen, above, went all out with beards, string ties and tattersall vests to help nearby Scotia celebrate its Golden Jubilee. Behind the beavers and costumes, the lads are strictly 1954 personnel, helping to bring the finest modern television to the 375,000 families in WRGB's primary area.

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

WRGB

Represented Nationally by NBC Spot Sales

New York • Cleveland • Chicago • Detroit

Hollywood • San Francisco

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION

Raching and Shring The GREAT HOOSIER HEARTLAND



For BLOOMINGTON · INDIANAPOLIS · TERRE HAUTE and all the Hoosier Heartland

WTTV Channel 4 Owned and Operated by Sarkes Tarzian in Bloomington, Indiana

Represented Nationally by ROBERT MEEKER ASSOCIATES, Inc.

New York · Chicago · Los Angeles · San Francisco

- 4. Avoid excessive action. What's effective on 100% screen may tend to look cluttered on 75% of it.
- 5. Forget about "before and afters"
 —you can't make the point in 10 seconds. Use close-up of the product or of a person using the product.

Q. Are SRA standards for I.D.'s likely to change within the near future?

A. The SRA standards, established a couple of years ago, provide that six seconds of audio out of a 10-second station identification may be devoted to the commercial pitch. The call letters of the station must appear in the top right-hand quarter of the screen throughout the entire 10 seconds. Members of the 4A's are currently meeting to discuss possible revision of the SRA standards. Among the suggested revisions are: (1) giving advertisers 100% of the screen during eight seconds of the I.D.; (2) having the station rather than the advertiser through the agency pay for putting the station's call letters on the duplicate negative.

SAG re-use payments

Q. Have SAG re-use payments to players in film commercials forced any advertisers out of spot tv?

A. A survey of major New York film producers indicates that there has been no change in the number of film commercials being made. The first six months of 1954 were, of course, far busier than the first six months of 1953, since the SAG strike paralyzed film production until March 1953.

However, after the first rush of business following the strike settlement, certain facts began to emerge:

- A few small to advertisers have unquestionably stayed away from film commercials—possibly even dropped out of the medium—because of the extra cost burden imposed by SAG re-use payments.
- Medium-budget and even largebudget advertisers hesitate as they never had before about discarding old film footage. The tendency is to suggest incorporating edited parts of old commercials into the new ones.
- The SAG contract provided the anticipated shot in the arm to anima-

tion. More, better and increasingly original animation has been taking the place of the dramatic skit type of live-action commercials.

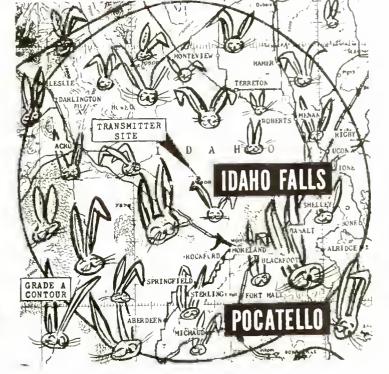
Most of the trends predicted by agencymen and producers at the time the SAG contract was signed, 2 March 1953 (see SPONSOR 23 March 1953 issue for details), actually came about: (1) more table-top photography and demonstration; (2) fewer actors on screen and fewer off-screen voices; (3) more shots of hands only or feet only, or lips only, depending upon the prod-

uct advertised (to avoid having to pay
"player's re-use payments").

Q. Has the SAG contract put an extra overhead burden on film producers and agencies?

A. Film producers generally don't have any more bookkeeping to do than they had prior to the SAG contract. They're responsible now as then only for the initial payment made to actors for their studio or location working time, therefore don't pay extra.

TWO BILLION RABBIT EARS!!



ES SIR! KID-TV can deliver your sales message to 1,000,000 sets of rabbit-ears (complete with rabbits)—and throw in a couple of flying saucers too! BUT—if it's PEOPLE you want—KID-TV's 100,000 watts of maximum power (ON THE AIR NOW), delivers 230,000 of THEM every broadcast day!

From 6,700 feet above sea level, KID-TV's Channel
3 Transmitter delivers a grade A signal in two
booming markets of Southern Idalio. IN FACT it's
the ONLY TV SIGNAL RECEIVABLE in POCATELLO and
IDAHO FALLS. Top programming from all four networks,
plus the finest "Locals"!



C. N "ROSY" LAYNE, GENERAL MANAGER



READY FOR OUR FIFTH BIG STEP FORWARD:

INTER-CONNECTION

Set for Sept. 26!

WE'RE on our mark, set and ready for that next important step in the life of KOB-TV and the Albuquerque market it serves so well! The first four have been historic, too:

NOVEMBER 1948 — KOB-TV established, one of America's Proneer Stations!

JUNE 1952 — KOB-TV purchased by Wayne Coy and TIME, Inc. Improved and expanded program structure begun immediately!

OCTOBER 1953 — KOB-TV started serving the market from America's highest antenna site—atop 10,832 foot Sandia Crest—4,200 feet above average terrain!

APRIL 1954 — KOB-TV moved into modern 'new studios!

And, on ...

SEPTEMBER 26, 1954 — KOB-TV will join coast to-coast facilities of NBC — assuring better and timelier programs, greater viewing interest and increased set sales in "America's Fastest-Growing Market!" (U. S. NEWS AND WORLD REPORT, March 6, 1953).

YOUR Next Step

forward stride of KOB-TV, is to contact us without delay! Some choice availabilities remain, but they're going — fast!

KOB-TV Low-Band Channel 4

ALBUQUERQUE

The advertising agencies, however, have taken the brunt of the bookkeeping burden. It is up to them to keep track of the number of markets in which a commercial is shown as well as the number of times it runs. They must also take care of withholding tax out of these re-use payments.

Virtually all of the agencies who're heavy in to billings have had to hire one or two and even three extra people to police the use of their commercials and do the bookkeeping involved. Albert Reibling, manager of radio and to at Kudner agency, for example, has one man working full-time on this job. Stan Lomas, v.p. of commercial to at William Esty Co., currently employs one person full-time for the policing and bookkeeping job, but expects to need two people in the job by fall.

Q. Has the SAG contract been changed or amended since the time it was signed by the New York Film Producers Assn. on 2 March 1953?

A. No changes or amendments have been made on the SAG contract. It will be up for renegotiation next year. However, not even the most optimistic of agencymen believes that there's a chance of revoking the re-use payment principle now that it has become established.

Some subtle changes in the application of the contract, however, have occurred as a result of interpretation. Mrs. Florence Marston, New York chairman of the SAG, told sponsor that questions of interpretation which have been brought up during the past year were always settled through individual discussion and reevaluation of the contract clauses.

One of the main subjects that has come up for SAG reinterpretation is the definition of an extra. Only "players" are subject to re-use payments and players are persons who speak on screen or persons identified with the product. Extras, therefore, are persons who don't speak on screen and are not identified with the product.

However, there have been instances of group scenes in commercials where many persons used the advertised product on screen and yet they were termed extras, not subject to re-use payments. The reasoning here was that these persons were part of the background against which one particular person gave the product pitch.

Another device used by some producers and agencies to limit re-use payments for off-screen voices is "double-tracking." Double-tracking is done in the following way: One girl singer records a song on tape. The same girl then re-records the harmony. By combining the tapes you get a multiple-voice effect, but you pay only for one off-screen voice. As one admandant put it: "You can make one singer sound like the Westminster Choir." To date SAG has not objected to this device.

Another way of avoiding SAG re-use payments has been to film commercials outside of the U.S. Several agencies and producers have found that many economies can be made by using both foreign and American actors abroad. Of course, if a producer takes his talent along with him to film abroad, those players are subject to re-use payments. Among economies that can be effected outside of the U.S. to offset the cost of transportation are the following: cheaper sets, cheaper music, the opportunity of substituting interesting locations for expensive studio sets.

Syndicated tv films

Q. To what extent are syndicated made-for-tv films a factor in U.S. television advertising?

A. This is the outlook for 1954:

- 1. Dollar value: This year's syndicated film business, excluding ty feature films and film commercials, will be worth approximately \$60,000,000, according to estimates made earlier this year by a representative sample of syndicators and producers. (See "1954 Ty Film Section." 25 January 1954, page 52.)
- 2. Program importance: A recent NARTB survey (see Film Basics, page 184) revealed that syndicated film amounts to just short of 30% of the total hours of tv programs aired each week by the average U.S. tv station. This figure is highest in markets of 50,000-500,000 population (average: 37.5%): lower in markets of over 500,000 people (average: 18.6%).
- 3. Production investment: As SPONsor went to press, leading distributors estimated that there were more than 50 tv film series in production, both here and abroad, for U.S. tv film syndication. Since each series today rep-

SUCCESS STORY FOR UHF IN THE MAKING!

In California's Central Valleys.. tv homes zvere practically Doubled in just eight months due to the advent of

Crystal Clear UHF Reception!

Four years fringe area reception (from S.F.) 52,943 to homes

EIGHT MONTHS UHF INFLUENCE Increase to 95,272 tv homes

In eight short months Jan. 1, 1954 the percentage of to homes climbed from 35.1% to 55.3%

The imminence of uhf gave promise for Improved

Service... therefore... all new sets sold during

the last half of 1953 were 95% UHF-VHF receivers!

KTVU's Central Valleys have become a hot sales area

for uhf sets... Proof of this is the total count...

to date... of uhf sets within KTVU's Effective

coverage area...

NOW — June 1, 1954 — according to NBC research — including Sacramento, Stockton and Modesto areas—98,100 UHF Homes—add contiguous counties—GRAND RESULT—over 100,000 UHF HOMES

One-Half Million
Watts From HalfMile in the Sky!



36 NBC TV

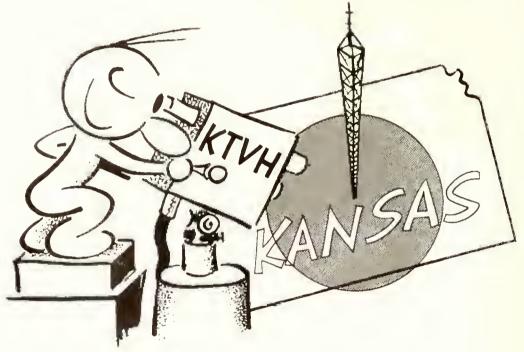
Represented by George P. Hollingbery Company

resents a capital investment of at least \$250,000 for 13 weeks (for half-hour films) and often up to \$500,000, there is a total of some \$20,000,000 invested in 1951 film production for syndi-

4. Vational spot value: Although the bulk syndicators estimate 75% of the syndicated film business is done through film sales to local stations or regional local advertisers, spot-placed film programs are an increasingly inportant factor in national campaigns. Some film syndicators told sponsor they were doing "80% or more" of their business directly with major agencies and advertisers. Multi-market campaigns of 20, 30 or 40 markets for one client are not uncommon; sometimes the total can run as high as 80 markets. Net value of this business (exclusive of time) amounts, at industry guesstimates, to over \$15,000,000 annually.

From the national advertiser's viewpoint, what is the cost outlook for fall in syndicated tv films?

A. The cost trend is upward.



Only TV Covering Entire Rich Central Kansas!

- 50% Saturation
- **Bonus Coverage**
- Wichita Studios
- Viewer Loyalty

For the biggest television buy in Kansas, contact the Hutchinson or Wichita KTVH Sales Office and see how you can get viewer domination in the largest metropolitan market in Kansas.

CHANNEL 12



VHF 240,000 WATTS

CBS BASIC - DU MONT - ABC REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS

Here are three reasons why:

- I. Production costs in ty films have gone up for both talent and unionized skilled labor used in filming shows. Syndicators estimate that this rise will add "about 10" to the costs of shooting to films this year as compared with 1953. Since producers often work on paper-thin margins, in order to price their product competitively, they cannot absorb very much of this cost rise, and most of it will be passed along to buvers.
- 2. Film pricing is also a function of station time. Often film prices are figured as a percentage (such as 25%) of a station's Class A spot hourly rates. Since a number of stations expect to raise their rates again this fall (see "Rate outlook," page 80), this too should add somewhere between 5 and 10% to costs as compared with last
- 3. Again because of tight profit margin any increases in the "hidden costs" of tv film syndication-such as shipping, handling, storage, extra prints, sound effects, stock film footage. postal and express rates-will probably be passed along to buyers. This applies also to any increases in sales costs not covered by sales return.

Q. What trends are apparent for fall in clearing station time slots for syndicated tv films?

A. Although networks have been making a concerted effort to win more afternoon and late-night time slots for network programing, syndicators are generally fairly optimistic about a sponsor's chances for clearing good time slots for syndicated tv films.

"The situation is getting tough on a few of the hig owned-and-operated network stations." the sales director of a syndicator told sponsor, "but stations in virtually all of the top 50 markets will still clear good time slots for a show-provided: (1) the sponsor will sign for at least 26 weeks and preferably 52 weeks, (2) the quality of the show is high enough to insure a sizable viewing audience. A network affiliate makes more money out of a syndicated deal than from a network show, and many are not at all afraid to refuse network programing, particularly kinescopes, in order to slot a syndicated property."

In addition to this general situation ontlined above, there are some other

IN THE GREATER SAN FRANCISCO MARKET .. you cover more on CHANNEL 4 CLOVERDALE WOODLAND SACRAMENTO LALLEY SANTA ROSA VALLEJO **PETALUMA** OAKLAND. STOCKTON FRANCISCO SAN MATEO PALO ALTO SANTA CLARA VALLEY SAN JOSE MODESTO SANTA CRUZ GILROY WATSONVILLE HOLLISTER SALINAS MONTEREY

KRON-TV COVERS THIS BIG MARKET . . .

- ▶ With a population of 3,600,000
- Spending 4½ billion dollars annually on retail purchases
- The eighth largest in set ownership

... SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. . NATIONAL REPRESENTATIVES

BECAUSE CHANNEL 4 PROVIDES

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs





1. Estimate your total cost per print for the round trip — to station and return. If you know your total cost, enter here: \$

If not, here's a check list of steps performed by Bonded to help you estimate your total cost. Enter what you think your cost is for each service, skipping those you do not now receive.

Altoching leoders	\$
Mounting on reels	
Inserting commercials	
Cost of contoiner, reels	
Shipping	
Print Control Record	
Confirmation of waybills	
Immediate check in on return	
Exomination and repair	
Cleoning	
Removal of commercials	
Report of print condition	
Storoge	_
	-
TOTAL	<

- 2. Next, estimate the number of prints (programs, features, or commercials) you use in an average month. Multiply. Put the . Don't total here. \$ just groan, move on to Step 3.
- 3. Now phone, or write, for a Bonded TV Film Service estimate and plan for handling your film. It costs you nothing to find out. And - whether your needs are large or small, whether you now do your own film handling or not — you will find that Bonded can do the job better and cheaper.



LOS ANGELES . NEW YORK 630 Ninth Ave. 904 N. La Cienega BR 2-7825 JU 6-1030

FASTER, SAFER, LESS COSTLY... Because It's More Efficient!

time-clearance developments of interest to national spot advertisers, such as:

- 1. Spot carriers: To help ulif stations get a supply of syndicated to films. MPTv recently proposed a sort of "pay-as-you-go" plan that is a modification of the spot carrier sales plans of major networks. The plan has received a semi-official "O.K." from the Federal Communications Commission. and is likely to be in operation by fall. In practice, MPTv will give film to new uhf outlets, and then sell spot announcements to national advertisers which will be aired with the shows. The station will designate the time slots for the announcements. The plan. in effect, guarantees spot time clearances in advance.
- 2. Vitapix plan: This syndicatorproducer is backed primarily by station investment (see story in SPONSOR, 11 January 1951, page 42). Currently, a total of 42 tv outlets are stockholders in Vitapix and the outlook is for 60 ln fall. Latest deal: Parole Chief, a half-hour film series starring Pat O'Brien, is now being offered to agencies for multi-market sponsorship. Already, 34 stations—almost all in the largest ty markets and many with top network affiliations-have indicated that they will clear Class A time for a sponsor who will buy this "film network." Station reps, incidentally, get their full commissions on this arrangement. Vitapix expects a quick sale of this initial film property. "When I told one agency we could guarantee half-hour time clearances in Class A on 34 big stations," said a Vitapix executive to SPONSOR, "they just flipped."
- 3. Rep-syndicator liaison: Since they are all part of the "spot ty family," reps and syndicators have lately been taking a number of steps that will probably result in closer cooperation in landing sponsors and clearing time for syndicated film properties.

A good deal of pioneer work in this field has been done by the Katz Agency rep firm, which last year set up its Station Films, Inc., a non-profit organization designed to act as a central film buying office for Katz station clients. Through it. stations increase (in effect) their buying power, and syndicators save on sales costs.

Latest step: Dick Doherty, consultant to the fledgling TvAB (see report on page 78), had planned a series of meetings with top film syndicators.

Object: to acquaint reps with the problems of syndicators, and to brief syndicators on the latest spot tv sales trends.

Stated Doherty recently: "TvAB cannot fail to be of great benefit to the ty film industry since increased sales of station time will of necessity produce increased sales of film." (Merger of TvAB with NARTB's planned promotion bureau should not alter possibilities of cooperation.

Have reruns established themselves in the tv film industry?

A. Definitely.

A Nielsen study last summer showed admen that film reruns lost fewer rating points during the summer than first-run shows, that they showed a better share-of-audience picture, and an excellent "Audience Held" level. (For details, see charts in Film Basics, page

Due to continuing ty home growth in even the biggest ty markets, rerun. film shows have racked up homesreached scores as high as 150% more on the rerun than on the first-run showing. By and large, admen now judge reruns-including shows first seen on networks-almost as they would any first-run property, provided the initial rating is satisfactory.

Q. Will there be more "multimarket" syndicated film sales to advertisers this fall than a year ago?

A. By all indications, yes. Industry leaders expect an increase of some 20% in sales of this type this fall.

Here are some of the larger multimarket film sales in the syndicated field as SPONSOR went to press:

Ziv's two biggest multi-market deals Carter Products and Samsonite Luggage on Mr. District Attorney and Phillips Petroleum on I Led Three Lives—are getting bigger. The Carter-Samsonite list will shortly jump from 40 to 45 markets; Phillips will go from 23 to 35 markets.

Canada Dry is continuing as one of the largest multi-market syndicated sponsors with CBS TV Film Syndication's Annie · Oakley. Aired for the beverage firm and its bottlers in some 30 markets, the series is sponsored every other week by various local and regional advertisers.

Pure Oil Co. continues its sponsor-

AUDIO:

MORE people ...

WFAA-TV's nine-county TV market is Texas' largest — 1,420,600 people. With 345,000* TV-equipped homes, WFAA-TV is your entree into 4 out of 5 of the market's 437,500 homes.

*WFAA TV Research Dept., June 1, 1954

... with MORE money

The WFAA-TV market controls onefifth of Texas' effective buying power with a total of \$2,525,723,000. Average is \$5773 per family.

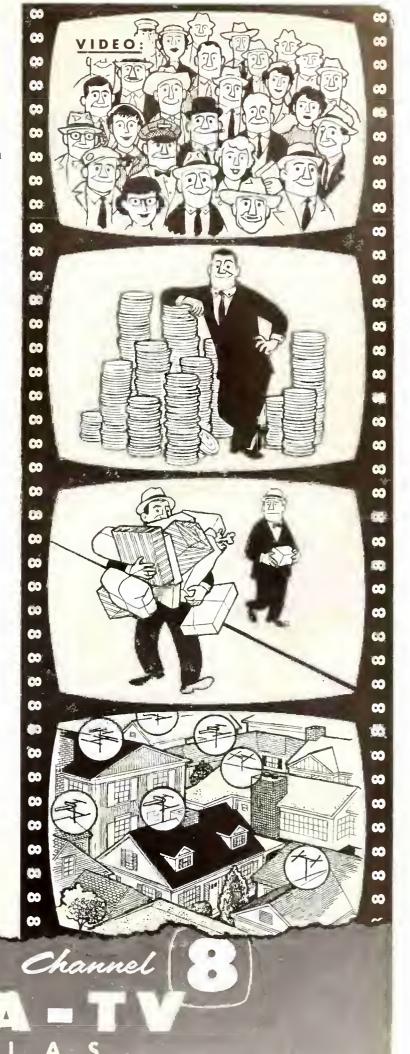
to buy MORE ...

Comes the clincher — more than 20% of Texas' retail sales are made in the WFAA-TV market! In 1953 retail sales for the market hit an all-time high of \$1,850,450,000. Per family averages

	WFAA-TV	% OVER		% OVER		
	MARKET	TEXAS	TEXAS	U.S.	U.S.	
Retail Sales	\$4230	\$3739	+13.3	\$3617	+ 16.9	
Drug Sales	132	116	+13.8	102	+ 30.7	
Genl. Mdse	807	440	+83.5	403	+100.	
Furn., HH., TV .	205	194	+ 5.7	193	+ 6.2	
Automotive	902	880	+ 2.1	704	+ 28.1	
	(Sales Management May 10, 1954)					

...make DALLAS-Ft.Worth
the <u>richest</u> market
in all Texas!

345,000 sets in WFAA-TV's market provide easy access to purchasers' purses — just ask a Petry man!



UMONT

RALPH NIMMONS, Sta. Mgr. . EDW. PETRY & CO., Natl. Rep. . TELEVISION SERVICE OF THE DALLAS MORNING NEWS

12 JULY 1954

I'M JOE FLOYD...



I belong to a family of BIG SPENDERS



They're the folks who make up the rich four-state money belt,* of which Sioux Falls is the hub. They're good spenders—and always have been—simply because they have the wherewithal to spend (way above the national average). They like better things . . . and they look and listen to KELO (TV and Radio) to tell them what those better things are. Want to meet these brand-buying folks over a store counter? KELO will introduce you to them—convincingly!

*Husky sections of South Dakota, Minnesota, Iowa, Nebraska



Channel 11 - Sioux Falls, S.D.

JOE FLOYD, President

NBC (TV) PRIMARY
ABC • CBS • DUMONT

NBC (Radio) Affiliate

ship of the Diagnet reruns, Badge 714, in 31 markets that extend from Duluth in the upper Midwest to Miami. The show is syndicated by NBC TV Film. On the West Coast, Signal Oil will sponsor a new CBS TV-syndicated property, The Whistler, in some 10 markets throughout its area starting in September. Signal, incidentally, hasponsored the radio version of the show on a Pacific Coast web for some 14 years.

Some others:

Bowman Biscuit Co. (a division of United Biscuit) has Guild Films Liberace in 13 markets and Ohio Oil Co. sponsors same syndicator's Life With Elizabeth in 10 cities. Ethyl Corp. airs Screen Gems' The Big Playback in 45 markets, Liebemann Breweries (Rheingold Beer) has signed for Official Films' Star and the Story, a big-budget package by Four-Star Productions, for a dozen outlets in California and New York State. Pure Oil (see above) also sponsors ABC TV's syndicated Racket Squad in a dozen markets; Heileman Brewing has the same show in 14 markets. (This is just a sampling of the many multi-market buys.

Fee tv

Q. Is subscription tv coming?

A. The answer is "yes" if you ask the pay-as-you-see people. Three companies which have proposed fee to systems. Phonevision. Skiatron and Telemeter—have petitioned for an FCC hearing. Dr. Millard Faught, a leading exponent of fee to and Zenith Radio Corp. economic consultant, feels FCC's decision may be forthcoming before the end of 1954.

Q. Is fee to the answer to to's cost problems?

A. Dr. Faught points to the spiraling costs of tv costs he feels cannot be paid for by sponsorship only. Says he: "About half of tv's total income comes from less than a score of national advertisers."

In terms of fee ty's potential revenue the proponents of subscription ty cite the hypothetical example of a ty run of *Gone with the Wind*. Released on ty via a fee system at \$1 per set. *GWTW* would gross \$10 million even

if only one-third of the U.S. ty sets tuned in.

Prior to lifting of the FCC freeze in 1949. Dr. Faught projected a ty cost estimate into the future. His conclusion at that time still serves as gospel for fee tv proponents today: "... The cost of providing 'national television service' from a theoretical future system of 1,000 stations, arranged in four networks and programing only 70 hours per week, half network and half local programs, would cost \$1,740,-252.500 per year." He pointed out that tv advertisers would have to sell better than \$80 billion worth of merchandise and services annually to afford this large aggregate annual television budget.

Q. Has fee tv been tested?

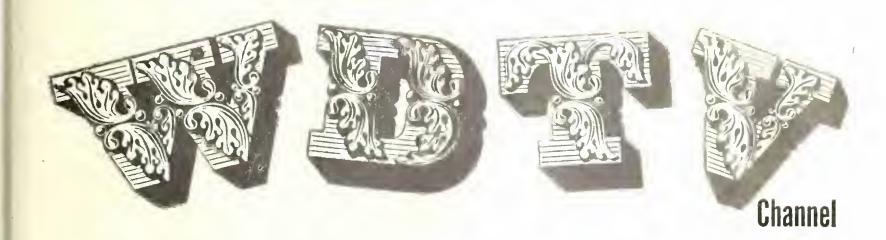
1. Phonevision, owned by Zenith Radio Corp., completed its latest tests in New York in spring 1954. The firm had applied to FCC for permission to test in New York over a three-month period. Here's how Zenith public relations V. P. Ted Leitzell described the results to SPONSOR:

"Dr. Ellett and his crew were able to wind up the whole thing in just one week. This was primarily an engineering test performed in connection with WOR-TV and gave us the opportunity of trying out one of our airborne Phonevision systems—a method that carries the decoding key right along with the picture transmission.

"The test radiated outward from the Empire State Building up to 100 land miles away from the transmitter, and we now know that if Phonevision is authorized by the FCC and put into commercial operation, its program features will be available to people in every area where it's possible to get satisfactory reception of regular television."

- 2. International Telemeter Corp. of Los Angeles, owned by Paramount Pictures, ran a test operation in Palm Springs, Cal., in October 1952. A community antenna was set up in Palm Springs, where there was one local radio and no ty station at the time. By means of this mountain-top antenna. Telemeter piped programs to ty set owners in the Palm Springs area direct from seven Los Angeles ty stations.
- 3. Skiatron as well has conducted tests using facilities of WOR-TV.

In PITTSBURGH



spells "SALES"

When you sell to Pittsburgh you sell to the nation's sixth largest metropolitan market.

An industrial area whose manufactures top those of 37 states.

When you sell to Pittsburgh, you tap the retail buying power of $6\frac{1}{4}$ million people.

And you will sell to Pittsburgh, day or night, on Pittsburgh's first television station—
Du Mont's WDTV!

Watching WDTV is a daily pleasure in more than a million Pittsburgh District homes.

WDTV programs are geared to Pittsburgh people, Pittsburgh habits, Pittsburgh tastes.

So beam your Pittsburgh sales efforts straight to success—on Channel 2—WDTV!

First and salesmost in Pittsburgh!

Pittsburgh's Girst Television Station

GATEWAY CENTER, PITTSBURGH 22, PA.

Owned and Operated by ALLEN B. DU MONT LABORATORIES, INC.
HAROLD C. LUND, General Manager



Q. How does fee tv work?

A. You transmit a "scrambled" signal that can be enjoyed only by viewers who pay a fee to get a clear picture. Several subscription to systems exist. Zenith alone has submitted five systems to FCC for approval.

Q. What type of programing do the fee tv people plan to offer?

A. A variety of programs that are currently either too specialized or too expensive to be offered on either a sustaining or on a commercial basis. Included among these are major sports events, film premieres, Broadway shows and possibly such cultural fare as special religious services or college lectures.

Says Dr. Faught: "The FCC has set aside 250 of its allocations for educational television stations. . . . If an educational station could collect tuition via subscription tv for a few outstanding programs, it would have the funds to operate many more hours per week on a free public-service basis."

Q. How would fee tv affect tv stations?

A. The fee to people consider the system an added source of revenue for to stations—comparable to the revenue publishers get from selling copies of their newspapers and magazines. They feel it will help all stations now caught in the squeeze between high operating costs and insufficient revenue. They have in mind both of and uhf stations.

Q. How would advertisers be affected?

A. Fee tv would help advertisers if it kept smaller tv stations healthy; the stations would be there for campaigns when needed—even though the national advertiser was not regularly "supporting" them. It might be a competitor of the national advertiser as well, however, vying with him for some of the big special events and sports attractions tv has been carrying.

Proponents of fee to contend, however, that the advertiser has in many cases already lost the opportunity to buy major sports attractions. Reason: Sports promoters fear loss of attendance and demand such high prices that only those who actually charge for admission (theatres equipped for tv) can afford to buy rights to televise them.

Farm ty

Q. Is there any difference in the time buying pattern between farm radio and farm tv?

A. The heaviest farm radio users, in the past, have used early morning and noontime (Class B or C times). But the trend in tv is to use Class A evening time—to reach the farmer when he's done with the chores, relaxing at the end of the day. This is particularly true of local and regional farm tv advertisers.

Q. Are there any special techniques for farm commercials?

A. What works for urban commercials holds true for farm commercials. Most important point: Demonstration. William L. Hurley, general manager of KXJB-TV, Valley City-Fargo, N. D., says sponsors "have to show how: How to kill a bug, how to cure a sick cow, how to make corn grow better. We have a rule for our ty sponsors," says Hurley. "If it doesn't wiggleput it back in radio." Hurley, like other tv station managers serving farm viewers, says television is a natural for many farm products "because so many of them depend upon demonstration for their effectiveness. It used to be that when a dealer got, say, 100 farmers to attend a demonstration of a new implement, he'd call it a great success. Now the dealer can give the same demonstration to thousands of farmers—and the dealers are delighted."

Q. What types of sponsors use farm television?

A. Feed companies are among the heavy users of farm tv (like food companies, the product of feed companies is consumed every day so there is a vast market to tap). Implement companies also use tv. Seasonal farm tv advertisers include hatcheries, seeds, agricultural chemicals and antibiotics. Clients with more general products as well have turned to farm tv.

Q. What other specialties are part of tv programing?

A. Some tv stations in big cities are adding foreign-language shows and shows designed for Negro audiences. (See SPONSOR'S Program Guide.)

What do you want of a television station?

COVERAGE?



Operating on the low channel 2 dial spot with, 100,000 watts boomed out from a 1062-ft. tower, WSB-TV gives you merchandisable coverage in Georgia, Alabama, Tennessee, North Carolina and South Carolina. (1) High Tower, (2) maximum power, and (3) low channel are the three ingredients that add up to tops in coverage effectivity.

AUDIENCE?



WSB-TV delivers* listeners in 18% more counties than Atlanta station B; in 106% more counties than station C. In the outlying 25-74% effective coverage area, WSB-TV delivers 63,235 more families than station B, and 137,782 more families than station C. We or Petry will be happy to show you supporting statistical evidence in full.

PRESTIGE?



WSB-TV was the first television station in the South, and richly shares the prestige of its affiliate, WSB Radio, Dixie's pioneer broadcaster with a record of 32 years service in the public interest. These stations are affiliated with The Atlanta Journal and The Atlanta Constitution. Get more for your money . . . Get on WSB-TV. Ask Petry for availabilities.

The great AREA station

of the Southeast



*ARB Reception Index Study, February 1954

Get in the

Largest
average audience,
day and night

Most quarter-hour wins, day and night

6 of the top 10 nighttime shows



picture!

7 of the top 10 weekday daytime shows

Most of the top 10 daily local shows

Source: ARB, May '54

For the best exposure in the nation's number one market, get on the number one station:

WCBS-TV

New York

CHANNEL 2

CBS Owned...
Represented by

CBS Television Spot Sales



ALL

METROPOLITAN

1,000,000

POPULATION
JULY 3, 1954*

HOUSTON

GALVESTON

PLUS 760,000 MORE

KGUL-TV GIVES GREATER COVERAGE IN THE GREAT GULF COAST MARKET.

*Someone will enter Houston on July 3rd to become the millionth resident. It's with pride that we mark this day, for these million people make up a major part of the 1,760,000 persons living in KGUL-TV's coverage area. The rich Gulf Coast market is not just Houston but the entire area... best covered... most economically by KGUL-TV, the CBS basic affiliate for the Gulf Coast.

So remember the million - Plus!

LOOK AT THE FACTS

Cumulative Tatals	Papulatian	Faad Sales	Auto Sales	Drug Sales
Greater Haustan	1,000,000	282,642,000	263,296,000	35,947,000
KGUL-TV Primary	1,310,200	363,764,000	340,465,000	46,363,000
KGUL-TV Secandary	1,760,100	474,640,000	442,737,000	59,641,000

Source: Sales Management 1954 and Haustan Chamber of Cammerce

Your Best Television Buy in Texas

KGUL-TV

CBS

The Southwestern TV Station with the Most
Consistent Growth
Represented Nationally by CBS Television Spot Sales

This Comparagraph appears regularly in alternate issues. It will appear next 26 July 1954.

TV COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 12 July 1954

	S A	UNDA Ou Mont	Y (IBC	fag?	MON	DAY	riet	ABC	T U E S	DAY	PLEK	A81	WEDN (BS	ESDA '	Y NBC	AEL	THUR	SDAY Qui (Nu	URE	ABC	FRI	DAY	(191)	SAT	URDA	Mant	ne(
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Rresk Inc Bank Dodge Div, Curysler Corp USNY	The Wab P Lorillard, kapt cigs	No network programing	Loreita Young Shaw PAG tide, litt 33%NY BAB: Blae \$30,000		Westinghouse Westinghouse Summer Theatre applicates, TV	Projessional Basing Iconr'd	Amer Tob: lucky alrige: DSN1 oll up 451	NY 811 irke	Ounger Nasir Melvinstor 57NY Ceyer all wic Block Drug: ammiddini, 12NY all wh L C&P \$10,000		Truth or Consequences P. Lorillard: old golds B6Hy L	Wrasiling	Blux Ribbon Bouls Pabel Rieming hino ribbon beer 19 Vs. L 10 pm lo conri	The Musts Show Ch L	This is Year Lite Hazol Bishop: cosmelics 45Hy L	Kratt Theatre	Public Colunder Philip Morris classition 35Hy L		Martin Kane— Private Eyo US Tobacco Co- ancero, sano ciga BINY 45L	NY Ferus P	Viceroy Siar Theatra Brown & Wman: Vireroy clas S6Hy L Balas \$28,000		Sparie Film (Title TBA) Gillette Salety Razor Co	On C'éard NY F		Wrestling trom Chicago	Soturdey Night Ravus [cont'd] 10 min legs' General Elec '& R hrishy l'acking '& R
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Sponnors listed alphabetically is Court and explanations to help you use this chart

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Sponsors listed alphabetically with agency and time on air

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Philig North, Blow: CBS, 31 8 9:30 pm; all Th. 10-10 30 pm

Moler Preds., Geograsze Appliants, Roche, Wil-Hams & Bleary CBS, Ta 1.30-45 pm

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Proceedings of the Composition of the Compos

MOST PRINCIPAL CITY TV COVERAGE IN THE

THE

DETROIT

AREA

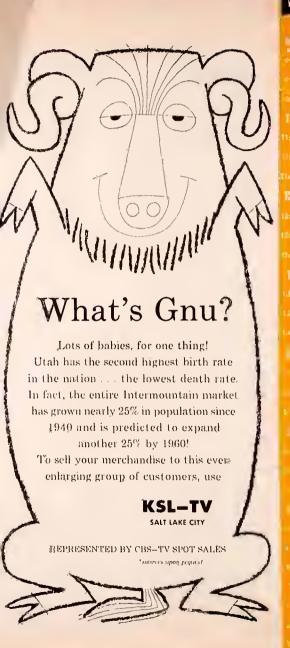


In the Detroit Area, CKLW-TV with its 325,000 watt power penetrates a papulation grond tatal area of 5,416,375 in which 82.7% of all families own TV sets. Of these 1,305,520 TV families 88.2% are covered by CKLW-TV channel 9, or a arand total coverage of 1,151,554 TV families.

CKLW-TV

Guardian Bldg s Detroil

Adom J Yaung, Jr., Inc. . J E Campage



aext 26 July 1941 TV COMPARAGRAPH OF NETW

riess. It will appear wext 26 July 1951

TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 12 July 1954

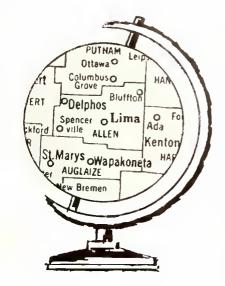




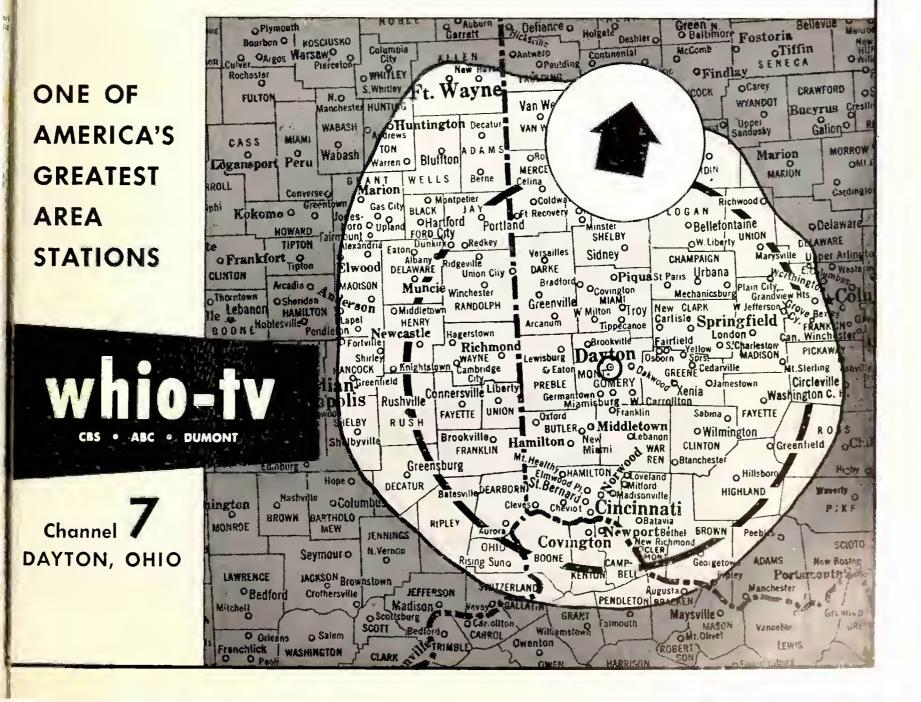
THIS WORLD'S YOUR APPLE!

Just one from the bushel of bonus areas you blanket with WHIO-TV. All in addition to the 415,355 TV families in the primary coverage area, dominated by the World's Tallest TV Tower—1104 feet, delivering the equivalent of 316,000 watts at 1,000 feet above average terrain.

EVENING		E OF LIMA AUD THROUGH SAT		14-27, 1954.	•*
Timệ	WHIO-TV	Station B (UHF)	Station C	Station D	
7-8	59.99	32.3	4.6	3.2	
8-9	64.8	25.2	8.5	1.3	
9-10	61.3	24.2	12.2	2.3	



This powerful testimony proves that WHIO-TV's new tower reaches out—over 80 miles from Dayton—to grasp this ripe, rich market! A bread sponsor "discovered the new world" the easy way opened up the Lima Territory using Kenny Roberts, made a big hit with only 3 spots per week! These many bonus markets plus WHIO-TV's big, regular service area add up to plus reasons why you should buy WHIO-TV! For more facts, contact George C. Hollingbery representatives today.







REPRINTS NOW















MYAILABLE

Because of the unprecedented interest in the Storer" Americana" ads and the requests for reprints both from within the industry and without, we have ordered a limited quantity and will be happy to fill further requests. Tell us if you'd like to receive copies of future ads, too, as they are published. Write or call Tom Harker.





STORER BROADCASTING COMPANY WJBK • WJBK-TV

WSPD · WSPD-TV Toledo, Ohio

Detroit, Mich. WBRC • WBRC-TV

WAGA · WAGA-TV Atlanta, Ga.

KGBS • KGBS-TV San Antonio, Texas

Birmingham, Ala.

WWVA Wheeling, W. Va.

WGBS Miami, Fla.

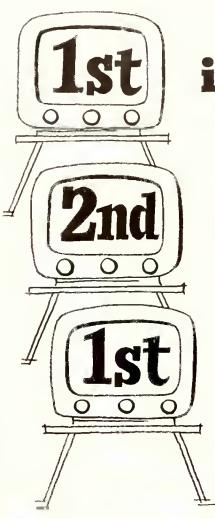
NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director 118 E. 57th St., New York 22, Eldorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498

BOB WOOD, Midwest National Soles Mgr.

Southwestern Pennsylvania

. . . take a look at the WJAC-TV picture a mighty impressive panorama of extra coverage at no extra cost! The latest Hoopers again bear out the budget-stretching facts -WJAC-TV is



in Johnstown

A 2-Station Market . . . and WJAC-TV is 'way out front in viewerpopularity!

in Pittsburgh

A 4-Station Market . . . and WJAC-TV gives advertisers a real bonus audience.

Altoona

A 2-Station Market . . . and WJAC-TV stands out as a solid favorite.



Call your KATZ man property for full information







THE SRO SIGNS ARE HANGING OUT EARLIER THAN USUAL

Here are some of the important questions you will find answered in the pages of this report

Q.	How can an advertiser buy into nighttime network tv? page	118
Q.	What daytime periods are available?page	119
Q.	Will station clearances be any easier this fall?	120
Q.	Will network tv costs be higher this fall?	124
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Q.	What uhf proposals will the FCC adopt?	146
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Q.	What are network policies on time franchises? page	152

12 JULY 1954

Availabilities

Q. How hard will it be to find an availability on network tv this fall?

A. The SRO signs are hanging out a little earlier than usual this year. So far as nighttune availabilities on NBC or CBS is concerned, forget about it. There just aren't any. You can stand in line and hope that maybe one of the shows will find the going rocky and be junked but even if that is the case it is unlikely that the sponsor will give up his valuable time period. If you stand in line you can be sure that, at this stage, there are already plenty of guys ahead of you.

Q. Does that mean there's no chance of getting into network tv this season?

A. Not at all. ABC and Du Mont will have availabilities, though the former has been sewing up sales at night nicely and will probably have a fuller sponsored lineup this fall than last. Both of these networks generally attract fall clients later in the summer

than CBS or NBC. This is because sponsors not able to get into NBC or CBS or who don't want to pay the program costs at those two networks or who don't want the lineups sometimes required with CBS and NBC shows will gravitate to ABC and Du Mont.

Q. What are some of the available periods at night on ABC and Du Mont?

A. The latest information indicates there will be at least one period available on ABC every night in the week except Tuesday and Wednesday. Taking one day at a time, here's the picture:

Sunday: The 8:00-9:00 period (opposite Colgate Comedy Hour and Toast of the Town) will be occupied by a mystery show. The Mask, which was formerly on ABC three nights a week. It will be berthed in between Pepsi-Cola Playhouse and Walter Winchell. The show is available in the full hour, by the half hour and by the quarter hour. You can also buy Dr. 1.Q. at 9:30.

Monday: The 9:00-9:30 slot following Voice of Firestone is open. You can also buy the Eastern Parkway Arena boxing matches, starting at 9:30. They will be available in November, provided you notify the net by the beginning of September. Otherwise, the boxing show will be offered to ABC affiliates on a co-op basis.

Thursday: A one-hour live dramatic show from Hollywood is a possibility for the 8:00-9:00 period. Program plans are not definite but thinking is along the lines of the erstwhile ABC Album with some prestige shows to give the program weight. Cost? In the neighborhood of \$35,000.

Friday: The network is multing over an audience participation show for the 9:30-10:00 slot. It's tentatively titled Take My Word and will feature Jimmy Velson and his puppets. The cost will be in the budget bracket, possibly all out \$12,500.

Saturday: Except for Saturday Vight Fights sponsored by Bavuk Cigar. Saturday is wide open. This includes Fight Talk, following the Bayuk program. Although the fights vary in length, the web gnarantees 130 minutes

"Noice of Firexcope" shift from NBC Radio-TV to ABC Radio-TV points up two trends: (1) increasing vulnerability of tv franchises as network competition reaches new heights and (2) the growing importance of ABC TV as a contender in the network battle

Moving of Garry Moore show from afternoon to morning on CBS TV emphasizes the web's crowded daytime lineup. Moore was moved to make room for one of two half-hour P&G shows acquired by CBS from NBC. Show is half hour except Friday when it's 1½ hrs.





118 SPONSOR

for every 13-week cycle. You can get it for the low, low price of \$2,000 per show. Stork Club, which follows, will be available in segments. In the 8:00-9:00 period the likelihood is a music show featuring a different name band each week.

There are a wealth of availabilities at night on Du Mont. Time clearance is better in some periods than others. But with the right show you can do pretty well with clearances, as wi ness the Bishop Sheen show and The Goldbergs, both of which have been locked in combat with Milton Berle on NBC. The Bishop has been seen on what is believed to have been the largest line-up for any network ty show, 169 stations. At latest count, The Goldbergs were on 167 stations.

In addition to the unsold time on Du Mont, there is always the possibility of a sponsorship cancellation at the end of the 13-week summer cycle. Best bet: check the network.

Q. What about daytime availabilities?

A. Daytime doesn't present nearly

the availabilities problem of nighttime. One possible exception is CBS. With two new P&G half-hour shows won over from NBC the CBS TV weekday daytime client lineup is definitely crowded, more crowded than it has ever been. It doesn't look like there will be any openings for advertisers to sponsor their own strips on the web unless CBS decides to open the 5:00-6:00 p.m. slot opposite *Pinky Lee* and *Houdy Doody* on NBC.

However, advertisers will find participation availabilities on CBS during the day. The Worning Show (7:00 to 9:00 a.m.) is expected to have plenty of openings. There should be a choice of announcement slots on the Bob Crosby Show and Robert Q. Lews, both of which fall in the 2:00-4:00 p.m. period.

NBC's lineup will change considerably during the summer and fall and a good part of it is available for sponsorship. It should be pointed out that NBC is not planning to program between noon and 3:00 p.m. This does not mean NBC will not sell this time to a client who wants it. It means that

the network would prefer to sell the periods already programed.

Here is a sampling of what's available on NBC during the day:

10:30-10:45: A Time to Live, a new soap strip, which started 5 July. The plot revolves around a young widow whose husband was killed in Korea and who goes back to newspaper reporting. It originates in Chicago. The program price is not yet set but if other NBC prices are any indication it will fall between \$2.000 and \$2.500 per program. The 15-minu e time cost on NBC's 51 basic stations during the day is \$11.395 gross.

11-12:00: Home, the "women's magazine of the air," is available in two ways: one-minute participations (eight to an hour) and 20-second product news mentions. Items proposed for the 20-second mentions must be genuinely newsworthy. Total gross cost of the one-minute announcement is \$6.202, that of the 20-second mentions is \$3.101 gross. At present the lineup consists of 42 stations covering about 86% of all U.S. ty homes.

3:00-3:15: One Man's Family, the ty version of the 22-year-old radio se-

Opening of Da Mont Tele-Centre was occasion for attack by Dr. Alen B. Du Mont on tv "monopoly," which, he said, grew out of existing FCC allocation plan. (See story for Du Mont proposals on uhf.) At Dr. Du Mont's right is Ted Bergmann, DTN managor Mex Liebman, shown here with Betty Hutton, will produce two of the three once-a-month color spectaculars on NBC TV this fall. The one-and a-half hour shows on Saturday, Sunday and Monday are partly NBC TV bid for dominance, partly to spark color set sales



Color: What's outlook for set growth?

RCA	ESTIMATES OF YEARLY	FORTUNE ESTIMATES OF
	PRODUCTION.	YEARLY PRODUCTION.
1954	50,000	200,000
1955	250,000	1,000,000
1956	1,750,000	2,500,000
1957	3,000,000	4,000,000
1958	5,000,000	5,300,000
1959	6,000,000	5,000,000
Total	16,050,000	17,800,000

^{*}RCA estimates, based on private survey of leading U.S. manufacturers of tv receivers, are for entire industry.

rial. Woved from NBC TV's morning lineup, One Man's Family now leads off a block of five soapers. Gross program eost is \$3,447 per day.

5:00-5:30: The half-hour strip, The Pinky Lee Show, leads into Howdy Doody. It has no network competition except for CBS TV's Barker Bill's Cartoons, a 15-minute show on twice a week. It is a music-plus-comedy show aimed at both children and adults. Commercial format: one-minute participations, gross price, \$1.882. For the 70-station lineup covering 80% of all ty homes the gross time cost is about \$4,640.

These are by no means the only availabilities on NBC TV daytime. Besides a number of other soap operas there are the popular opening and closing shows on NBC's daytime lineup. Today and Howdy Doody, respectively.

ABC's daytime program efforts are concentrated in the morning. It is the only tw network programing for the 9:00-10:00 a.m. slot and it looks like it will have no competition except from final hour of Today in Midwest. ABC's show in that period is Breakfast Club, which started as a simuleast this past season after a long history on radio. The network had been selling the show on a simuleast-only basis but that pol-

icy was recently dropped and the ty show can now be bought separately. Other plans eall for two soapers following the *Breakfast Club* and it is possible they will be sold on a participation basis. There is also some thinking about programing in the 7:00-9:00 or 8:00-9:00 periods.

Du Mont is seeking to arouse client interest in its only daytimer, the *Paul Dixon Show*, by expanding the station lineup, changing the format and selling smaller participation periods. Formerly the show was sold by 10-minute segments.

Clearances

Q. Will clearances be any easier this coming fall than last fall?

A. Yes. The number of important markets with one or two stations has dwindled from last year. However, clearance problems are still around. It is hard to generalize on the subject, which is made complicated by the fact that clearances differ by hours of the day and by networks. It is further complicated by the varying status of ulif stations, since the percent of ulif conversions differs so much. There are still important markets which involve clearance problems and many agencies still have men traveling around the country trying to clear time for their clients' shows.

Q. Why do agency men have to travel around to clear time? Can't they pick up a telephone?

A. They certainly can and many of them do. The reason for traveling around is simply that in a face-to-face discussion with the station operator on time clearances the agency men can be more persuasive than over the telephone. When you get right down to it. it's just a matter of psychology. And it must work or else agency people wouldn't do it.

Q. If an agency has a show on network "A" can it clear time in a problem market on network "B"?

A. Yes. In his testimony before the Senate Subcommittee on Interstate and Foreign Commerce, holding hear-

Percent of uhf sets in markets where there are:

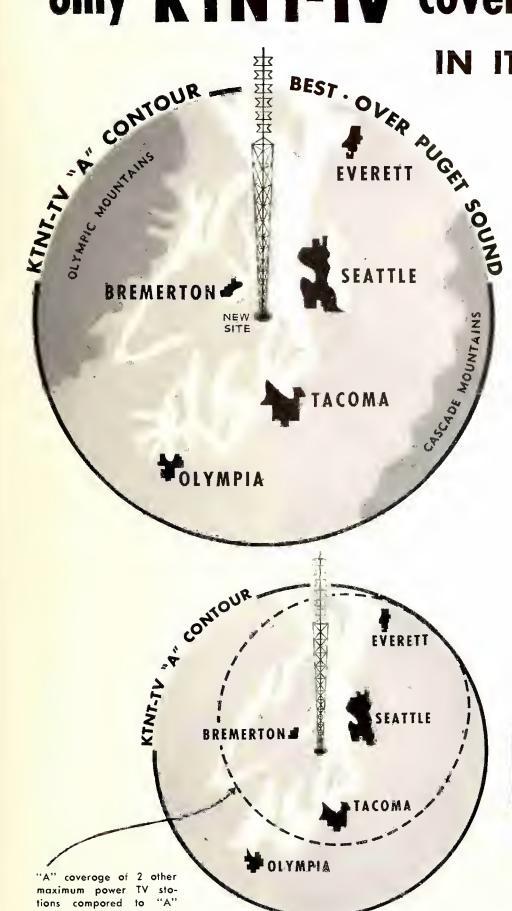
	NO VHF STATIONS	1 VHF	2 VHF	3 OR MORE VHF
WITHIN 1-6 MONTHS	79.0	45.6	36.2	28.2
AFTER 6 MONTHS	89.8	65.4	40.4	27.5*

SOURCE: ARB. *Variation occurs because ARB does not always measure the same cities in reports and above figures are averages taken from last four vhf-uhf studies.

^{**}FORTUNE magazine study was made early this year by Boni, Watkins, Mounteer & Co., economic consultants.

only KTNT-TV covers ALL FIVE





SEATTLE: Now the 17th city in the United States and is the largest city in Washington State. It is located 7 miles across Puget Sound to the east and north of KTNT-TV's new 316,000 watt transmitter site. Seattle residents constitute approximately one-third of KTNT-TV's market population.

TACOMA: Home city of license of KTNT-TV, Tacoma is located 12 miles south and east of KTNT-TV's new transmitter. It is the dominant industrial area of Pierce County which is the second most populous county in the state.

BREMERTON: Famous naval base of the Pacific Northwest, lies west of Seattle across Puget Sound. It is located in Kitsap County, the same county in which the new KTNT-TV transmitter site is located.

OLYMPIA: Capital of the state, this famous early Washington settlement lies at the southern end of Puget Sound. Its beautiful government buildings are a tourist attraction for the thousands who visit the Puget Sound country each year.

EVERETT: The northernmost city of "Middle Puget Sound", Everett is one of the centers of pulp and paper production in the Pacific Northwest. It has steady industrial payrolls for its people.

KTNT-TV

CHANNEL 11 NOW 316,000 WATTS

Antenna Height, 1000 ft. obove seo level

CONTACT WEED TELEVISION



Contour of KTNT-TV

For the SEATTLE - TACOMA - PUGET SOUND AREA

DU MONT

"A" Contour Population Over 1,200,000



ings on the uhf question, Acting FCC Chairman Rosel H. Hyde offered some interesting evidence on the degree to which the tv networks spread their programs around, even where a market is covered by four stations. (The figures are only from markets in which both uhf and vhf stations are on the air and are based on the week of 14-20 March.)

For example: In the Norfolk-Portsmouth-Newport News area ABC had 8½ hours of programing on a vhf station (a CBS affiliate), more than five hours on one uhf station and a half hour on another uhf station.

Another example: In Pittsburgh the sole vhf station carried 32 hours of NBC programing, 3034 hours of CBS programing, three hours of ABC programing and 11 hours of Du Mont programing.

Q. How are network interconnections progressing?

A. Nicely. At the beginning of summer there were 293 stations in 190 cities interconnected. Last June at the same time the figure was 137 stations in 91 cities. By the end of this year, it is estimated by AT&T, orders for interconnection indicate that nearly 350 stations in about 215 cities will be linked together by coaxial and micro-wave relay facilities. These figures include private interconnections. At present there are 31 stations in 24 cities tied into network lines by private facilities, usually micro-wave.

Q. What are the problem markets for clearances?

A. A lot depends on what network you are talking about. It also depends on your program. A highly rated show gets into the problem markets more easily than one not so highly rated. It should also be pointed out that with more and more stations on the air the possibility of getting into market "A" from a station in market "B" is greater, though overlap varies from market to market. Some problem markets mentioned by admen are Toledo, Richmond, Binghamton, New Haven, Baton Rouge, Pittsburgh, Charlotte, N. C., Wilmington, Del., Tampa-St. Petersburg. This is by no means a complete list of problem markets but it gives some indication what the situation is like.

Q. What is the outlook for opening up important markets to all four networks?

A. In some of the problem markets there is no relief in sight in the near future. A mumber of the important station grants are still before the FCC. In its speed-up policy on granting construction permits during the past 12 months, the FCC has concentrated on markets which had no television stations at all and on channels for which there was no contest. Now stations are not only coming on at a slower rate but the net gain in tv stations is cut down by the growing number of stations, especially uhf outlets, throwing in the towel. Last year at this time new stations were coming on the air at the rate of practically one a day. During April and May of this year about 20 made their debut. However, during the same period about 15 went off the air, all but one of them ulif stations

Q. Are some broadcast periods more difficult to clear than others?

A. Yes. The clamoring for advertisers to get into network has, among other things, opened up the 10:30-11:00 p.m. period at night, which is station option time. CBS got an early foothold in these periods during the week and does not have too much trouble in clearing time for its clients, although during two nights of the week lineups total less than 35 stations. NBC, a latecomer in late evening programing, is now in the process of lining up stations for that period Monday through Friday, While the network is confident it can corral satisfactory lineups, it is no secret it is having one helluva time. Among the clients affected are Lever Bros., whose onehour Lux Video Theatre on Thursday runs into station option time. The show is new to NBC. having been on CBS previously. Also brought over to NBC from CBS and also scheduled for the 10:30-11:00 period is Lever's Big Town on Wednesday night.

This points up the difficulty of clearing stations following programing changes. One of the reasons ty network clients go through the summer is to make sure they can hold on to their lineups. The problem is especially critical with a program that is not among the top-rated shows. If a client has Lucille Ball on his side he doesn't



Wichita Falls Television, Inc.

COVER

NORTH CAROLINA'S

RICH, GROWING*

"GOLDEN TRIANGLE"

WINSTON-SALEM
GREENSBORO
HIGH POINT

WITH

WSJS

TELEVISION

CHANNEL 12

* A 24 COUNTY MARKET WITH A POPULATION OF 1,303,700

(Sales Management 1954 Survey of Buying Power)



Interconnected
Television Affiliate

The Headley-Reed Company

have to worry too much about getting his lineup back after a hiatus (Philip Morris, however, keeps a replacement for Lucy all summer).

Also affected by the clearance problem on NBC during the 10:30-11:00 p.m. slot are Chrysler, which has bought Tuesday night, and Mutual of Omaha. which has bought Friday night. NBC's programing plans on Monday after 10:30 depend on the station clearance situation.

There are two reasons why stations are reluctant to carry network programing during the 10:30-11:00 p.m. period. One is that they prefer selling the time locally and keeping all the money rather than having the network sell it to a network advertiser and give them only part. The other reason, which reinforces the first, is that the time period is the last half-hour of Class "A" time. It is one of the few Class "A" periods in which the station can keep all the revenue.

Despite this reluctance, advertisers can often clear good-sized networks after 10:30. CBS has cleared nearly 100 stations on Thursday night for Carter's and Toni's Place the Face. NBC has cleared nearly 100 stations for Your Hit Parade on Saturday night. These lineups, of course, are not all live. The situation is further complicated by the fact that a 10:30 p.m. show, which goes on in station option time in New York, goes on in network option time in the Midwest where the time zone is one hour behind Eastern time.

The post-11:00 p.m. period has been inhabited, so far as networks are concerned, only by the Longines Chronoscope, which has been clearing about 50 stations. However, there is a good possibility that NBC will put its show Tonight on the air before the end of the year. It will probably start at 11:30. NBC does not anticipate much trouble clearing the time because, for the Eastern time zone, to start with, the time is Class "C" and the question of station remuneration is not as serious as for the 10:30-11:00 period.

Costs

Q. Will network tv costs be higher this fall?

A. Talking about black-and-white

only--the color cost situation will be covered later—the answer is yes. Program costs will be up, though not substantially. It must be remembered. however, that with greater audiences the program cost per home will not change and may even go down. The average nighttime network show in May, according to Nielsen, reached about a million more homes than May in 1953. Time costs are naturally up with more homes being covered by tv stations. There has been little change in the required network buys but advertisers have been expanding their optional lineups. In addition to reaching more homes by adding stations. advertisers spread their program costs over a larger audience.

When it comes to a participation show, the advertiser has no control over the time costs but this is no source of complaint. If the advertiser sees the lineup doesn't tie in with his sales pattern, he simply doesn't buy the participation. Actually, the problem is usually one of getting as many stations as possible, not one of dropping stations.

Q. Will rising costs be a serious problem this fall?

A. Despite all complaints about the cost of television, the evidence appears to be that sponsors are prepared to lay gobs of money on the line to come out in front in the tv network and sales sweepstakes. The NBC color spectaculars are a case in point. Even if they were not color, the spectaculars would be expensive.

To a certain degree, the network to advertiser is caught in a cost whirl-pool not of his own making. By that we mean network competition. NBC and CBS, and to a lesser extent. ABC, have apparently come to the conclusion that program dominance, whether in the over-all picture or in specific time slots, means inevitably spending lots of money. If anyone has any ideas about how to get ratings of 50 and above with low-cost shows, the advertising world is sure to beat a path to his door.

Q. How can the advertiser with a small budget get into network tv?

A. There are still low-cost shows on (Please turn to page 142)

Bonus from Mt. Washington TV

\$2,600 TWA Trip Around The World





IT COVERS

Mt. Washington's more-than-amile high TV station covers most of the three states of Maine, New Hampshire, and Vermont like a coat of paint. On the air in August.

Use America's only "3-state one-station TV network" and - in just 8 weeks of a one hour weekly program - you can save the cost of a 3 weeks trip (all expenses paid) around the world with TWA.



IT UNCOVERS

Reaches virtually all the families local TV stations do and thousands of families they cannot reach. Yet average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.



Mt. Washington TV Inc.

WMTW

Represented nationally by HARRINGTON, RIGHTER & PARSONS, Inc. Channel 8

WHICH WAY IN?

How to make the most memorable impression on the human mind is the subject of a now classic debate among the advocates of mass advertising media.

It started with the advent of radio and the thesis that the living voice best moved men action because it could tell your story with human persuasiveness, give it the precise emphasis your message required, and make every line a headline.

The partisans of the printed page have cited arguments as old as Confucius and held that in addition to the authority of the printed word, the use of pictures could arrest, clarify, evoke a mood and a desire to buy that the spoken word alone could never achieve.

Since the appearance of television, the debate seems somewhat academic. We'd like to participate in it, but nobody wants to listen. For we've never found anyone who doubted television's impact... even before it began:

It was obvious at once that television makes the strongest impression. But it was not so certain to make it with comparable economy.

Yet television already wins larger audiences than any other mass medium. And it already reaches more people per dollar than printed media. To deliver the same total circulation today, television costs half as much as a group of magazines and a quarter as much as a group of newspapers.

And in all television, the network with the lowest cost per thousand is CBS Television -20% lower than the second network.

Advertisers, convinced that the eye and ear work best together, seem to have settled the debate with some finality. In the first four months of 1954, they made a greater investment in the facilities of CBS Television than in any broadcasting network or national magazine.

CBS TELEVISION

Now

North Carolina's Most Powerful Station

WNAO-TV

RALEIGH, NORTH CAROLINA

operating on

182,000 WATTS

affiliated and interconnected with

CBS * NBC * ABC * DuMont

and

WNAO AM* & FM

*850 KC — 5,000 WATTS — 10,000 WATTS

Represented Nationally by

AVERY-KNODEL, INC.

Sir Walter Television Company

Licensee WNAO-AM-FM-TV



Herewith is the second Area Survey made by Pulse, Inc. for WHDH. Conducted just 12 months after the first survey, it verifies the dominant position WHDH holds in the New England market and brings to 16,400 the number of personal interviews made during the months of January 1953 and 1954.

Substantial sampling is a basic requirement of sound research. Too much of today's information on radio and tv is derived from an inadequate base, and upon these questionable data, decisions are made disposing of millions of dollars in advertising revenue.

WHDH believes the industry should take stock of the careless manner in which its great force for reaching people is being reported. While the over-all audience increases, research companies confine their principal effort to an area that fails to reflect this expansion-listeners in the home; and with the advent of multiple-set listening beyond the living room, there are few organizations who can accurately report the true dimensions of this audience. No other medium is so penalized. Newspapers and magazines sell their total circulation. Radio seldom gets credit for more than a fraction of its true worth. Why not measure the total audience at all

Why not measure the *total* audience at *all* times?

We do not contend that the following measures the total listening in the area covered—but we feel it is a step in the right direction. All facts and figures are derived from listening both in and out of the home. It is our opinion that presently Pulse, Inc. is the only organization whose methods of research accommodate this type of reporting—and we have earnestly solicited their consideration of extending the method to their regular reporting in all cities.

Valued opinions have estimated that in the near future up to 50% of radio's listening will be done outside the home. Since these are the same people who a few years ago were listening in the living room, we ought to vote them back into the club. After all, they're still being motivated by radio's great advertising force.



The answers to certain major questions were discovered in the first survey of the 25-county WHDH coverage area made in January 1953. It was the first true, total area survey ever made and included both at-home and out-of-home ratings. The survey showed that the listening habits of people in the 20-counties outside the city area differed from those of the 5-county city area. It showed that listeners-per-hundred sets differed in the two areas; that WHDH's city ratings were projectable to the total area whereas those of network affiliates were not projectable.

In addition to this verification, certain other information has been derived which should be of interest to anyone concerned with the medium of AM radio. Among these are:

This report for January 1954 has verified those 1953 conclusions.

- 1. Difference in audience composition between at-home and out-of-home listening.
- 2. How audience composition varies when the total audience is counted.
- 3. Facts about the cumulative unduplicated weekly audience of WHDH and local programs of network affiliates.
- 4. The continually-growing importance of out-of-home listening.

COUNTY	% OF INTERVIEWS & POPULATION
MAINE	
Cumberland	.3
Knox	1/2
Lincoln	$\frac{1}{2}$
Sagadahoc	2
York	.2
MASSACHUSETT	S
Barnstable	1
Bristol	8
Dukes	1/2
Essex	10
Middlesex	21
Nantucket	1/2
Norfolk	8
Plymouth	4
Suffolk	18
Worcester	2
NEW HAMPSHIR	
Belknap	½ .3
Hillsboro	-3
Merrimack	1
Rockingham	1
Strafford	1.
RHODE ISLAND	
Bristol	12
Kent	1
Newport	1
Providence	П
Washington	1/2

The list of counties to the left are those in the WHDH coverage area. Those which are asterisked are in the Boston City area which is part of the total area. The total area encloses 1,440.080 radio homes.

This total 25-county area is the most important area of the four New England states of Maine, New Hampshire. Massachusetts and Rhode Island. It represents 71% of the population of the four states, according to the 1950 U. S. Census. It represents 81% of the retail sales of those four states, according to Standard Rate and Data Consumer Markets, 1954. (This represents an increase over the figure of 73% in last year's report.) The people in this area, according to Consumer Markets, bought six and a third billion dollars worth of retail goods in 1953. (An increase of 1 billion dollars over the figure of five and a third billion dollars in last year's report.)

Therefore we believe that the following comparisons between radio stations in this area is of importance to all buyers of radio time.

RATINGS OF MAJOR BOSTON STATIONS

PULSE OF TOTAL AREA

VS.

PULSE CITY AREA

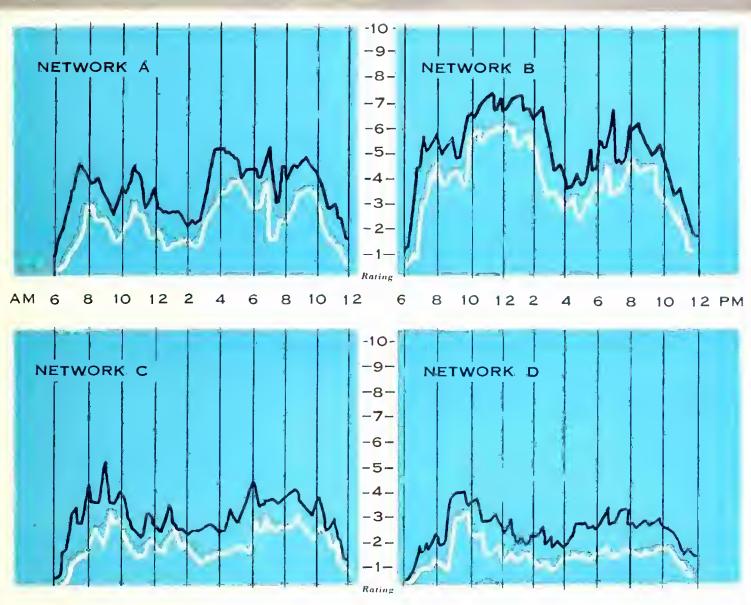
Jan. 1954

Jan.-Feb. 1954

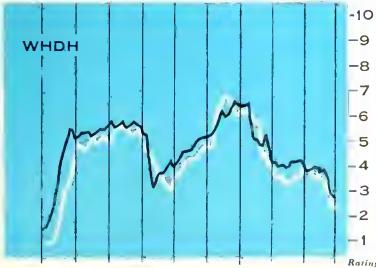
MONDAY-SATURDAY + AT HOME ONLY + 6:00 AM-12:00 MIDNIGHT

CITY AREA

TOTAL AREA



AM 6 8 10 12 2 4 6 8 10 12



This second report of the 25-counts area again shows that the city ratings of WIDH are indicative of its area ratings, and that the city ratings of network affiliates are not projectable to the total area. Again the unduplicated programming of WIDH provides it with a dominant position, while the encroachment of other network affiliates reduces the effectiveness of the Hoston stations in the total area. In this survey, listening was reported to 51 radio stations. 24 of these are independent stations and 27 are network affiliates. Following is a list of network stations—outside of Boston—to which listening was reported in the area:

ABC	CBS	YANKEE-MBS
Maine	Moine	Maine
W LAM-Lewiston	WGAN-Portland	WIDE-Biddeford WPOR-Portland
New Hampshire	New Hampshire	
W MUR-Manchester	WFEA-Manchester	New Hampshire
WTSV-Claremont	W KXL-Concord	W IIEB-Portsmouth
Massachusetts	Massochusetts	Massochusetts
WORC-Worcester WSAR-Fall River	WTAG-Wornester	WAAB-Worcester WALE-Fall River
	Rhode Island	WLLII-Lowell
Rhode Island	WPRO-Providence	WNBII-New Bedford
WPJB-Providence		WOCB-West Yarmouth
NBC		Rhode Island
W CSII-Portland, Me.		W EAN-Providence
WJAR-Providence, R. I	•	W W ON-Woonsocket

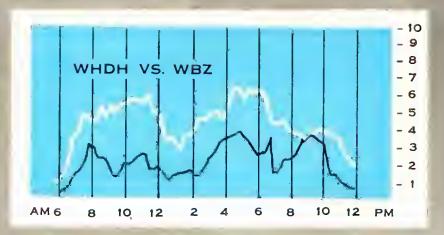


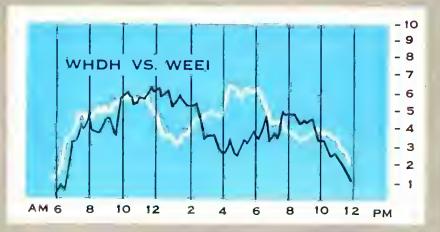
WHDH VS 4 NETWORK STATIONS

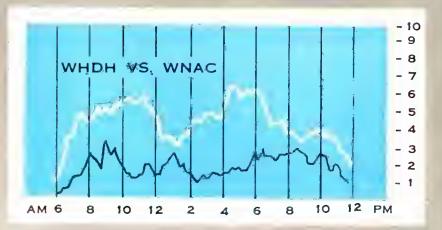
PULSE OF AREA-MONDAY THRU SATURDAY
6:00 AM-12:00 Midnight • Jan. 1954
By Quarter Hour Total Ratings

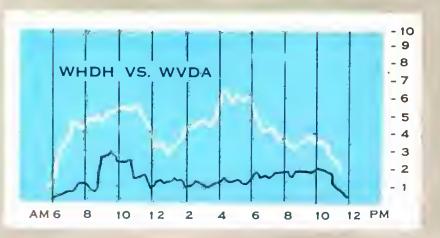
=== WHDH

---- NETWORK STATIONS









TIME	HOHW	WBZ	WEEL	WNAC	WVDA
6:00 AM	.9	.4	.6	.3	.1
6:15	1.0	.5	1.0	.4	.2
6:30	1.1	.8	.9	.8	.3
6:45	1.9	1.0	1.7	.9	.5
7:00	3.4	1.6	3.1	1.2	.7
7:15	3.8	2.0	3.3	1.4	.7
7:30	4.8	3.1	4.1		
7:45	4.8			1.4	.7
		3.0	3.9	1.7	1.2
8:00	4.7	3.0	4.7	2.7	1.1
8:15	4.5	2.4	3.7	2.4	1.0
8:30	4.9	2.4	3.7	2.2	.9
8:45	5.1	2.4	3.9	1.7	.9
9:00	4.8	2.0	4.2	3.2	2.9
9:15	5.2	1.8	4.1	2.7	2.9
9:30	4.8	1.4	3.7	3.0	2.9
9:45	5.0	1.5	3.6	2.9	3.0
10:00	5.3	2.1	5.8	2.3	2.3
10:15	5.4	2.1	6.0	1.7	2.2
10:30	5.4	3.0	5.3	1.7	2.3
10:45	5.5	2.6	5.5	1.4	2.3
11:00	5.3	2.7	5.6	1.5	1.5
11:15	5.1	2.4	5.9	1.5	1.6
11:30	5.6	1.8	5.9	2.0	1.6
11:45	5.2	1.8	6.1	2.0	1.7
12:00	4.6	2.0	5.9	1.7	1.0
12:15	4.5	1.6	6.1	1.6	1.2
12:30	3.8	1.2	5.7	1.6	1.3
12:45	3.2	1.3	6.0	2.2	1.1
1:00 PM	3.2	1.4	5.2	2.8	1.1
1:15	2.9	1.4	5.5	2.3	1.1
1:30	3.4	1.5	5.9	1.9	1.2
1:45	3.4	1.6	5.7	2.0	1.2
2:00	3.5	1.6	5.2	1.6	1.0
2:15	3.9	1.5	5.2	1.5	1.0
2:30	4.3	1.5	4.6	1.1	.9
2:45	4.3	1.7	4.0	1.0	1.1
3:00	4.3	2.5	3.2	1.3	.9
3:15	4.5	2.9	3.3	1.1	.8
3:30	4.8	3.3	3.0	1.3	1.0
3:45	4.9	3.6	3.0	1.4	1.1
4:00	4.7	3.7	2.6	1.3	1.1
4:15	5.5	3.7	2.7	1.4	1.1
4:30	5.9	3.7	3.1	1.6	1.3
4:45	6.4	3.9	3.3	1.6	1.2
5:00	6.1	4.0	2.5	1.8	1.2
5:15	5.9	3.7	2.4	1.8	1.3
5:30	6.3	3.5	3.3	1.7	1.2
5:45	6.2	3.3	3.1	1.7	1.0
6:00	6.0	2.8	3.7	2.8	1.4
6:15	6.1	2.9	3.5	2.3	1.4
6:30	5.9	2.9	3.3	3.0	1.6
6:45	5.6	3.7	4.6	2.7	1.3
7:00	4.3	1.8	3.2	2.6	1.4
7:15	4.2	1.8	3.6	2.5	1.3
7:30	4.3	2.5	3.4	2.7	1.7
7:45	4.1	2.5	4.8	2.6	1.7
8:00	3.7	2.5	4.7	2.6	1.6
8:15	3.7	2.7	4.7	2.6	1.5
8:30	3.7	3.5	4.6	2.8	1.5
8:45	3.6	3.3	4.3	3.0	1.3
9:00	3.4	3.6	4.3	2 6	17
9:15	3.7	3.7	4.5	2.4	1.6
9.30	3:7	3.5	4.4	2.1	1.5
9:45	3.9	3.5	4 4	2.0	1.5
10:00	3.9	3.3	3.4	2.5	1.7
10:15	3.6	2.3	3.1	2.3	1.7
10:30	3.7	1.8	2.6	2.1	1.4
10:45	3.4	1.5	2.4	1.7	1.2
11:00	3.4	1.5	2.5	2.0	1.0
11:15	2.9	1.2	2.1	1.1	.9
11:30	2.7	.9	1.6	1.0	.6
11:45	2.3	.7	1.1	8	.5

In this second area report, the dominant station-continue to maintain their relative positions. Here is the comparison of average quarter-hour ratings, 6 a.m. midnight, Monday through Saturday, 1953 vs. 1954:

Station	1953	195#
WBZ	2,53	2.32
WEEL	3.99	3.91
WHDI	4.23	4.30
WNAC	1.60	1.90
WVDA (WL%W)	1.57	1 29

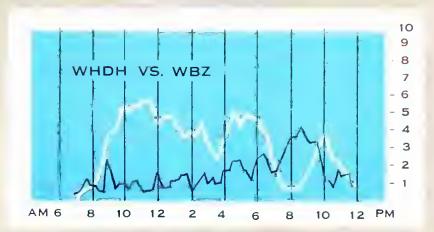
The physical properties of two stations were altered between survey periods—WNAC acquired WLAW's frequency and power (with WLAW call letters leaving the air)—and WVDA acquired the programming of WLAW (ABC) and WNAC's former frequency. The improved coverage of WNAC is reflected in the above comparisons.

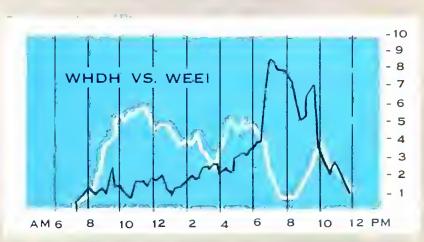
TIME	WHDH	WBZ	WEEL	WNAC	WYDA
7:00 AM 7:15 7:30 7:45 8:15 8:30 9:15 9:35 9:35 10:35 11:00 11:15 11:30 11:45 12:00 12:15 12:45 1:00 11:15 11:30 11:45 12:30 12:45 1:00 11:15 12:30 12:45 1:00 11:15 12:30 12:45 1:00 11:15 12:30 12:45 1:00 11:15 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 12:30 12:45 13:30 13:45 13:45	3505156818303356633588630808303083306183088555558363186833830 112233445555555555444443433222344544311	.3 .8 .8 .1 .8 .5 .5 .5 .1 .8 .8 .1 .1 .1 .6 .3 .5 .5 .5 .1 .8 .1 .1 .1 .1 .1 .1 .1 .1 .1 .1 .1 .1 .1	5.5.3.0.1.0.8.8.8.1.0.0.8.1.0.0.8.1.0.0.0.0.0	8 8 8 8 1 . 5 5 . 8 8 8 1 . 5 5 . 8 8 8 1 . 5 5 . 8 8 8 1 . 5 5 .	33.33.35.33.8 1.3.10.58.13.8.5.5.5.33.35.5.5.0.0.0.3.3.13.1.3.0.0.0.8.6.0.6.1.3.8.1.3.1.3.1.3.1.3.1.3.1.3.1.3.1.3.1

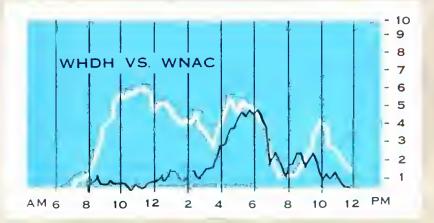
WHDH VS 4 NETWORK STATIONS

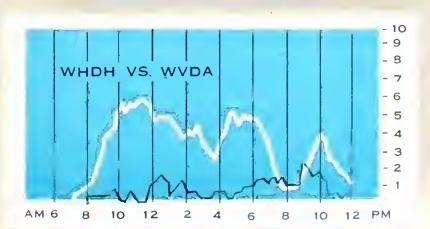
PULSE OF AREA – SUNDAY 7:00 A.M 12:00 Midnight + Jan. 1951 By Quarter Hour Total Ratings

____ WHDH _____ NETWORK STATIONS









AUDIENCE COMPOSITION

MEN LISTENERS

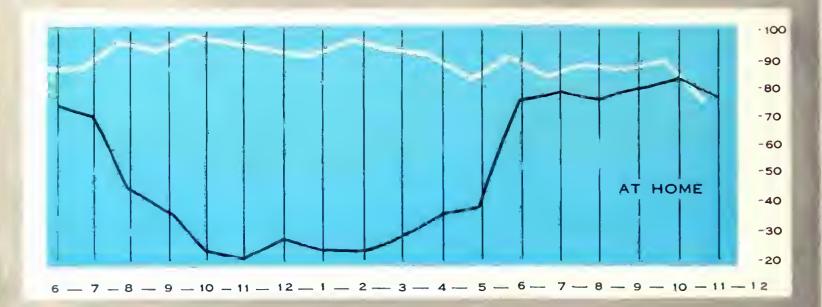
VS.

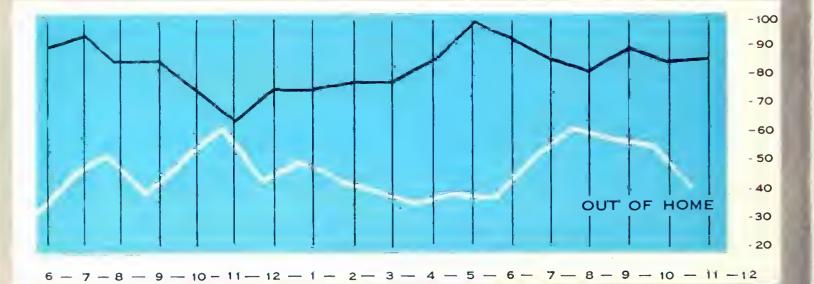
WOMEN LISTENERS

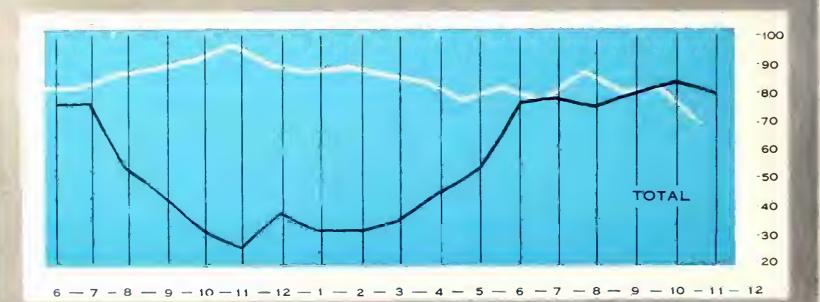
At-Home • Out-of-Home • Total Audience
6:00 AM-12:00 MIDNIGHT • MONDAY-SATURDAY

MEN LISTENERS

WOMEN LISTENERS







HOW AUDIENCE COMPOSITION VARIES WHEN THE TOTAL AUDIENCE IS COUNTED

In order to analyze the audience composition fully, Pulse broke the survey down into 3 parts... at-home, out-of-home, and total audience. The total audience was broken down further into two parts, the WHDH total audience composition and the total audience composition of all other stations. First, here is the three-way breakdown of all stations at-home, out-ofhome, and total audience.

AUDIENCE COMPOSITION

TOTAL AREA

Comparison Between At-Home, Out-Of-Home and Total Audience Composition
6:00 AM-12:00 MIDNIGHT • MONDAY THROUGH FRIDAY



	AT-HOME					OUT-OF-HOME						TOTAL AUDIENCE				
TIME	MEN	wом	TEEN	CHILD	тот	MEN	wом	TEEN	CHILD	тот		MEN	WOM	TEEN	CHILD	7
6 AM	73	86	9	5	173	91	'33	5	-	129		76.5	77.5	7.5	3.5	10
7	71	86	16	9	182	94	42	11	3	150		75.0	78.5	15.5	8.0	11
8	45	93	11	14	163	87	49	9	7	152		53.0	83.0	10.5	12.5	15
9	34	92	9	10	145	84	39	6	5	134		42.0	83.5	8.5	9.0	14
10	24	96	7	11	138	74	48	4	9	135		31.0	88.5	6.5	10.0	1.
11	22	95	7	11	135	 64	58	6	10	138		27.5	91.0	7.0	9.5	13
12 N	28	93	11	15	147	74	41	11	13	139		38.5	86.0	10.0	15.0	14
1 PM	25	91	6	14	136	 74	44	4	9	131		31.5	85.0	5.5	13.0	13
2	24	93	12	12	141	76	40	7	11	134		31.5	85.0	11.0	12.0	13
3	27	91	10	14	142	76	38	9	9	132		34.5	82.0	9.5	13.0	13
4	34	90	15	11	150	83	-35	11	8	137		43.5	80.0	13.5	10.5	14
5	39	84	16	16	155	98	36	13	4	151		51.0	74.0	15.0	13.5	15
6	74	89	14	16	193	91	34	11	6	142		78.5	78.5	14.0	14.0	18
7	78	84	12	11	185	87	49	11	8	155		79.0	77.5	11.5	10.5	17
8	77	86	12	9	184	81	57	13	6	157		77.0	81.0	12.0	8.5	17
9	.80	85	11	6	182	89	56	9	3	157		80.0	79.5	11.0	5.5	17
10	81	86	10	5	182	86	51	7	2	146	3	81.5	79.5	9.5	4.5	17
11.	79	74	5	****	158	86	39	8	1	134		80.0	68.0	5.0	0.5	15

It must be remembered that altough the total audience composition is numerically less than that of the at-home audience composition, the greater number of homes using radio—20%—increases the total number of listeners.

Here is how the out-of-home audience fends to balance the at-home audience. In the period 6-7 AM. Monday through Friday, the audience composition is as follows in all three categories:

LIŞTENERS PER 100 SETS	MEN	WOMEN	TEEN,	CHILDREN	TOTAL
At-Home	73	86	9	5	173
Out-of-Home	91	33	5		129
Total Audience	76	77	R ¹	4	1.65

The period from 7-8 AM is about the same. After eight in the morning the male at-home audience decreases considerably. However, the male out-of-home listening is fairly high. This out-of-home listening increases the number of men by 20% in the total audience composition. The fewer number of women listening out-of-home decreases the number of women listeners per hundred sets in total audience composition.

For example, here is the audience composition from 10-11 AM. It will be noted that the out-of-home listening is responsible for a 29% increase in men, and an $8\frac{1}{3}$ % decrease in women listeners per hundred sets in the total audience.

LISTENERS PER 100	MEN	WOMEN.	TEEN	CHILDREN	TOTAL
SETS At-Home	24	96	7	11	138
Out-of-Home	74	48	4	9	135
Total Audience	31	28	7	10	136

At six o'clock at night the audience composition again tends to balance out in total audience, due to the out-of-home listeners. After 6 PM the number of men listeners is dominant with the highest male audience from 10-12 midnight. The 6-7 PM audience composition is as follows:

LISTENERS PER 100 SETS	MEÑ	WOMEN	TEEN	CHILDREN	TOTAL
At-llome	74	89	14:	276	193
Out-of-Home .	91	34	7.1	6	142
Total Audience	78.5	78.5	97.4L	14	185

From this information, the influence of the out-ofhome listening on the total audience composition can be easily seen.

AUDIENCE COMPOSITION





MONDAY-FRIDAY

by 1/2 hour periods

Number of persons per 100 homes listening

TOTAL AUDIENCE

At-home and out-of-home
W.111111

		W HD	11		
TIME	MEN	wow	TEEN	CHILD	TOT
6:00 AM 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 11:30 11:30 12:30 PM 1:00 1:30 2:30 PM 1:00 3:30 3:00 3:30 4:30 5:00 6:30 7:00 6:30 7:30 8:00 8:30 9:30 10:00 10:30 11:00	74 79 78 61 59 99 65 43 43 43 43 43 45 45 59 59 18 88 88 88 88 88 88 88 88 88 88 88 88	74 90 77 83 81 84 80 91 90 93 92 88 86 89 85 87 86 80 81 77 82 75 80 84 84 88 88 88 88 88 88 88 88 88 88 88	5 7 19 17 10 6 7 9 9 10 6 5 8 14 14 13 14 15 11 11 11 11 11 11 11 11 11 11 11 11	3 6 5 10 10 8 6 9 9 9 10 8 9 11 9 8 10 8 7 9 10 10 8 10 10 10 10 10 10 10 10 10 10 10 10 10	153 179 181 187 169 165 141 143 143 143 144 143 150 163 185 185 185 185 187 177 178
11.20	8.3	60	5		157

SATURDAY

by 1/2 hour periods

Number of persons per 100 homes listening

TOTAL AUDIENCE

1t-home and out-of-home

#HDII

TME	MEN	WOM	TEEN	CH LD	TOT
6:00 AM 6:30 7:00 7:30 8:30 9:30 10:00 10:30 11:30 12 NOON 1:30 1:30 2:30 PM 1:30 2:30 3:30 3:30 4:30 5:30 6:00 6:30 7:00 7:30 8:30 9:30 8:30 9:30 11:30	89 83 83 83 83 83 83 83 83 84 45 52 44 55 77 77 83 77 77 81 82 82 89 89	56 69 78 79 76 84 83 87 88 81 82 81 88 88 88 78 88 77 88 77 88 89 89 89 89 89 89 89 89 89 89 89 89	8 11 13 15 13 17 18 21 17 18 12 17 16 17 19 18 15 15 16 13 17 19 18 15 17 19 18 17 19 19 19 19 19 19 19 19 19 19 19 19 19	8 6 4 6 5 2 9 3 1 0 8 8 10 2 9 6 7 4 5 7 7 7 6 5 6 7 7 7 7 5 3 4 3 3 3	145 170 178 179 170 166 160 153 156 161 181 183 183 190 169 171 171 171 171 171 171 180 185 187 179 174 187 179 179 179 179 179 179 179 179 179 17

SUNDAY

by 1/2 hour periods

Number of persons per 100 homes listening

TOTAL AUDIENCE

At-home and out-of-home

WHDH

		W LLLY	* 1		
TIME	MEN	WOM	TEEN	CHILD	TOT
7:00 AM 7:30 8:00 8:30 9:00 9:30 10:30 11:00 11:30 12:00 1:30 2:00 1:30 2:30 3:00 4:30 5:00 6:30 7:00 6:30 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00	67 30 372 74 80 81 82 81 87 74 71 74 76 81 77 71 71 71 71 81 71 71 71 81 81 81 81 81 81 81 81 81 81 81 81 81	67 50 50 76 80 88 84 81 77 81 82 84 76 60 75 80 82 67 66 70 69 67	10 6 14 17 17 17 14 12 11 11 10 13 12 8 10 17 14 14 15 19 16 8 20 25 20 18 18 18 18 18 18 18 18 18 18 18 18 18	50 50 117 114 77 77 77 99 56 66 66 64 45 55 66 88 25	134 140 145 179 185 184 183 178 174 174 174 174 177 175 177 177 178 170 166 140 200 180 182 163 159

ALL OTHER STATIONS

TIME	MEN	WOM	TEEN	CHILD	TOT
6:00 AM 6:30 7:00 7:30 8:00 9:30 10:00 11:30 11:30 12:NOON 12:30 PM 1:00 1.30 2:00 2:30 3.00 3:30 4:00 4:30 5:00 6:30 7:00 6:30 7:00 7:30 8:00 8:30 9:20 10:00 11:30	81 72 74 73 56 49 40 31 32 32 33 32 33 44 46 51 77 83 80 77 83 78 78 78 78 78 78 78 78 78 78 78 78 78	73 81 76 79 82 87 88 88 91 89 82 90 85 86 84 82 87 77 73 77 88 78 78 78 78 78 78 78 78 78 78 78	4 11 11 11 11 11 11 11 11 11 11 11 11 11	2 68 9 14 13 9 10 10 17 5 14 14 11 11 10 9 9 7 5 5 4 1	160 170 172 176 163 157 144 137 133 134 147 138 139 140 137 141 148 188 180 181 176 174 177 174 175 176 177 177 177 177 177 177 177 177 177

ALL OTHER STATIONS

111	4710	ILI	4 H 14 H	T.C.	
TME	MEN	WOM	TEEN	CHRLD	TOT
6:00 AM 6:30 7:00 7:30 8:00 8:30 9:30 10:00 10:30 11:30 12:30 PM 1:30 2:30 PM 1:30 2:30 3:30 4:00 4:30 5:30 6:00 6:00 6:30 7:30 8:30 8:30 8:30 9:30 10:00 10	80 71 88 762 59 535 41 38 48 48 48 53 57 77 86 66 67 68 78 78 78 87 88 78 88 78 89 80 80 80 80 80 80 80 80 80 80 80 80 80	69 74 70 73 76 80 81 74 75 88 81 77 80 81 77 76 73 77 80 80 81 81 77 76 80 81 77 76 80 81 81 81 81 81 81 81 81 81 81 81 81 81	3 2 4 5 10 9 10 8 17 16 15 16 17 15 16 17 11 11 11 11 11 11 11 11 11 11 11 11	2 1 3 7 9 17 17 17 17 17 11 11 12 10 13 11 15 9 10 10 13 15 15 17 17 17 17 18 19 19 19 19 19 19 19 19 19 19 19 19 19	152 149 163 160 155 157 160 146 148 147 162 159 168 183 188 178 164 161 164 161 164 161 188 174 185 179 181 179 185 179

ALL OTHER STATIONS

TIME	MEN	WOM	TEEN	CHILD	TO:
7:00 AM 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00 11:30 12:NOON 1:30 2:30 PM 1:00 1:30 2:30 3:00 4:30 5:00 6:30 7:00 7:30 8:00 8:30 9:30 8:30 9:30 10:00 11:30	90 61 75 66 78 87 70 73 70 67 67 67 67 76 76 77 77 77 77 77 77 77	70 74 66 81 87 79 79 79 77 78 82 77 78 80 81 78 80 81 88 88 86 87 87 87 87 87 87 87 87 87 87 87 87 87	4 5 10 7 10 8 6 8 9 8 10 11 13 14 15 11 10 11 12 12 18 8 8 8 7 4 3 2 4 3 2 4 3 2 4 3 4 3 4 3 4 3 4 3 4	3 21 18 9 13 10 17 13 10 9 9 8 8 11 10 12 12 9 11 10 10 10 10 10 10 10 10 10 10 10 10	160 143 146 155 177 166 165 177 164 168 167 168 182 183 176 172 172 172 173 184 171 171 175 175 177 175 177 175 177 175 177 175 177 177

Cumulative ratings for network programs generally have been available for some time. For the interest of the local and spot advertiser, similar information now has been derived with respect to local programming.

Because local programs vary so greatly in length (from 15 minutes to 3 hours daily), "cumulative" rating comparisons should be confined to programs within the same time category ise., two hour programs, with 2 hour programs, etc. There appears to be one exception to this rule. From the figures compiled in this survey on local programming. there seems to be little difference in the turn-over factor between 15-minute programs and 30-minute programs.

CUMULATIVE WEEKLY AUDIENCE

WHDH AREA SURVEY

At-Home and Out-of-Home

MONDAY THROUGH FRIDAY . JANUARY, 1954

		AVG.			
WHDH PROGRAM	TIME	1/4 HR.	LOW	нен	WEEKLY
Ray Durey Show	6:00- 9:00 AM	3.6	,9	5.2	29.4
Ken '& Hill	9:00- 9:30 AM	5.0	4.8	5.2	12.9
Christine Evans	9:30-10:00 AM	4.8	4.7	4.8	8.8
Carnival of Musle	10:Q0-12:00 Noon	4.9	4.6	5.1	19,9
Bing Crasby	12:00-12:30 PM	1.2	4.1	4.3	11.7
Farm and Food	12:30- 1:00 PM	3.2	2.9	3.4	8.2
Ken and Caroline	1:00- 1:30 PM	2.8	2.7	2.9	7.5
Stumpus	1:30- 2:00 PM	3.3	3.3	3.3	8.8
2 & 8 Date	2:00- 1:00 PM	4.2	3.5	4.7	18.7
llaston Ballraam	4:00-6:00 PM	5.8	4.5	6.5	27.2
News and Sports	6:00- 6:15 PM	5.9	****	••••	14.7
Bing Croshy	6:15-6:30 PM	6.I			15.8
Sports—Cart Gawdy	6:30- 6:45 PM	5.9			14.2
Hour of Stars	6:45-8:00 PM	1.3	3.9	5.6	17.7
2 & 8 Date	8:00-10:00 PM	37.6	3.5	3.8	17.6
Guy Lomhardo	10:15-10:30 PM	3.5			7.1
Cloud Club	10:30-Midnight	3.0	2.4	3.6	16.9
News, Weather, Sports	11:00-11:15 PM	3.3	••••	****	9.4
		AVG.			
OTHER PROGRAMS	TIME	1/4 HR.	LOW	HIGH	WEEKLY
Carl de Suze WBZ	6:30- 9:30 AM	2.1	.8	3.1	14.6
lleantown Var. WEEL	8:30- 9:30 AM	4.1	3.8	4.3	12.7
Mother Parker WEEL	9:30 9:15 AM	3.9	4143		10.9
Nancy Dixon WEEL	9:15-10:00 AM	3.8	****	****	10.7
llome Forum WBZ	9:30-10:00 AM	1.4	1.3	1.5	5.9
News, G. Howard WHZ	6:00- 6:15 PM	3.0	••••	****	8.1
News, A. Jackson WEEL	6:00-6:15 PM	4.1			10.3
News WNAC	6:00- 6:15 PM	2.9	****		6.8
Sports, Leo Egan WHZ	6:15-6:30 PM	3.0	****	****	6.7
Sports Roundup WNAC	6:15-6:30 PM	2.4		****	5.9
Sports, F. Cusick WEEL	6:30 6:15 PM	3.4			8.2

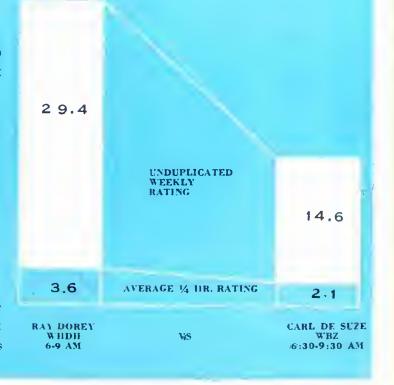
THE UNDUPLICATED AUDIENCE OF BLOCK PROGRAMMING

From the above tabulation it is evident that WHDH's block programming reaches a sizable portion of the radio audience. Taking the 1.440.080 radio homes in the WHDH area, and projecting the cumulative unduplicated weekly ratings of block programs of over one hour in length, we find the number of radio homes which listen one or more times a week to WHDH programs.

		UNDUPLI-	
		CATED	NO. RADIO
		WEEKLY	HOMES
TIME	PROGRAM	RATING	PER WEEK
6-9 AM	Ray Dorey Show	29.4	423,383
10-12 Noon	Carnival of Music	19.9	286.575
2-4 PM	2 & 8 Date	18.7	269,294
4-6 PM	Boston Ballroom	27.2	391,701
6:45-8 PM	Hour of Stars	17.7	254,894
8-10 PM	2 & 8 Date	17.6	253,454
10:30-12 Mid	Cloud Club	16.9	243,373

From the above figures, it is evident that one WHDH program is heard one or more times a week. Monday through Friday, by 423.383 radio homes in the area. We believe we could arrive at a much higher number of the radio homes that listen to WHDH one or more times a week- if we had designed the survey as a popularity contest. However, such was not our purpose. We wished to discover facts about radio listening that would be important to the medium as a whole as well as to ourselves.

The accompanying graph shows the comparison between the Ray Dorey Show over WHDH from 6:00 to 9:00 AM and the Carl deSuze show over WBZ from 6:30 to 9:30 AM. These two programs are both three hours in length and both are disc jockey programs.



THE UNDUPLICATED AUDIENCE OF NEWS AND SEORTS PROGRAMS

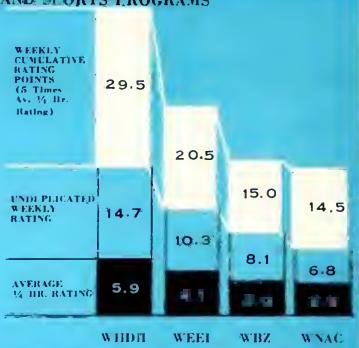
News and sports programs of WHDH and the network affiliates are comparable. We have compared the 6 o'clock news, and the sports programs which are of fifteen minutes duration and run either from 6:15 to 6:30 PM or from between 6:30 and 6:45 PM.

		UNDUPLE-	
		CATED	TOTAL RADIO
	AV. 14 HR.	WEEKLY	HOMES PER
STATION	RATING	RATING	WEEK
WHDII	5.9	14.7	211,771
WEEL	4.1	10.3	148,328
M.B.Z	3.0	8.1	116,646
WNAC	2.9	6.8	97,925

The accompanying bar-graph shows the comparison between news programs on the four stations.

WIIDH (6:35-45)	5.9	14.2	204,491
WEEL (6:30-45)	3.4	8.2	118,086
WBZ (6:15-30)	3.0	6.7	96,485
WNAC (6:15-30)	2.4	5.9	84,964

The graph of sports programs would approximate that of the news programs.

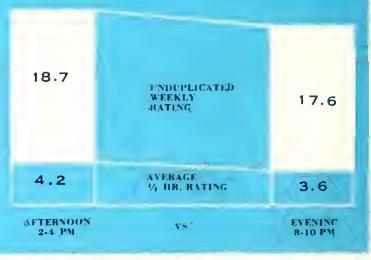


We should like to make a comparison of the "2" & 8 Date". This is a four-hour program, divided into two parts: one part in the afternoon from 2-4 PM, the other part in the evening from 8-10 PM. The program shows up as follows:

	AV. ¼ HR.	UNDUPLI- CATED WEEKLY RATING	TOTAL RADIO HOMES PER WEEK
Afternoon 2-4 PM	4.2	18.7	269,294
Evening 8-10 PM	3.6	17.6	253,454

It can be seen from this that the program reaches almost as many unduplicated listeners in the evening hours as it does in the afternoon hours. And in the evening time from eight to ten, "2 to 8 Date" is faced with the toughest network and television competition

in the area. There follows a graph illustrating the comparison:



THE CONTINUALLY-GROWING IMPORTANCE OF THE OUT-OF-HOME AUDIENCE

Back in January 1948, little importance was attached to the out-of-home audience. It was not until the summer of 1948 that WHDH did its first out-of-home survey. The Pulse of Boston Average 1/4 Hour Homes Using Radio figure in January-February 1948 was 23.0 for the entire week. The January 1954 WHDH Area Survey shows a total average sets in use seven days a week to be 23.76. If the out-of-home audience were to be discounted, the Homes Using Radio figure would be only 19.47, or 18% of the total audience would be discounted.

counted. Or, as is shown on the following table, many thousands of listeners would not be counted. The tabulation for Sunday through Saturday is broken down into three periods—6 AM-12 Noon, 12 Noon-6 PM, 6 PM-12 Midnight.

AT-HOME				OUT-OF-HOME			
Av. homes using radio	Listeners pre 100		Tline	Total	Listeners per 100 sets	Av. homes using radio	
18.54 21.14 19.19	158 154 180	121.811 468.725 495.099	6 AM-12 N 12 N-6 PM 6 PM-12 M	79,273 91,329 86,23,7	139 140 149	3.91 4.53 4.02	

RATING POINTS—PROJECTED TO RADIO HOMES BASED ON 1,440,080 IN WHDH AREA

AND COST PER THOUSAND PER SPOT ANNOUNCEMENTS AS INDICATED

	PROJECTED							
RATING	TO RADIO						_	
POINTS	HOMES	515	920	822	⊬26 1.80	93·0 2.08	ъ43 3.12	€50 3.47
10	14,400	1.04	1.38	1 52	1.64	1.98	2 82	3.15
1.1	15,840	.94	1.26	1.39	1.50	1.74	2 61	2.89
1.2	17,280	.87	1.15	1.27	1.38	1.60	2.40	2.67
1.3	18,720	.80	1.06	1.17	1.28	1.48	2.22	2.48
1.4	20,160	.74	.99	1.09	1.20	1.38	2.07	2.31
1.5	21,600	.69	.92	1.01	1.12	1.30	1.95	2.17
1.6	23,040	.65	.87	.95	1.06	1.22	1.83	2.04
1.7	24,480	.61	.81	.89	1.00	1.14	1.71	1.95
1.8	25,920	.57	.77	.84	.95	1.08	1.62	1.82
1.9	27,360	.54	.73	80	.90	1.04	1.56	1.73
2.0	28,800	.52	.69	.76	.85	.98	1.47	1.65
2.1	30,240	.49	.66	.72	.82	.94	1.41	1.58
2.2	31,680	.47	.63 .60	.69	.78	.90	1.35	1.50
2.3	33,120	.45		.66	.75	.86	1.29	1.44
2.4	34,560	.43	.58	.63	.72	.82	1.23	1.38
2.5	36,000	.41	.55	.60	69	.80	1.20	1.33
2.6	37,440	.40	.53	58	.66	.76	1.14	1.28
2.7	38,880	.38	.51 .49	.56	.64	.74	1.11	1.24
2.8	40,320	.37	.47	.54 .52	.62	70	1.07	1.19
2.9 3.0	41,760 43,200	.35 .34	.46	.50	.60	.69	1.04	1.15
3.1	44,640	.33	.44	.49	.58	.66	.99	1.12
3.2	46,080	.33	.43	.47	.56	65	.97	1.08
3.3	47,520	.31	.42	.46	.54	.62	.94	1.05
3.4	48,960	.30	.42	.44	.53	.61	.91	1.02
3.5	50,400	.29	.39	.43	.51	.58	.87	.99
3.6	51,840	.28	.38	. 42	.50	.57	. 85	.96
3.7	53,280	.28	.37	.41	.48	.56	.84	.93
3.8	54,720	.27	.36	.40	.47	.54 .53	.81 .80	.91
3.9	56,160	.26	.35	.39	.46 .45	.52	.78	.89 .86
4.0	57,600	.26	.34 .33	.38 .37	.44	.50	.75	.84
4.1 4.2	59,040 60,480	.25 .24	.33	.36	.43	.49	.73	.82
4.3	61,920	.24	.32	.35	.42	.48	.72	.80
4.4	63,360	.23	.31	.34	.41	.47	.70	.79
4.5	64,800	.23	.30	.33	.40	.46	.69	.77
4.6	66,240	.22	.30	.33	.39	.45	.67	.75
4.7	67,680	.22	.29	.32	.38	44	.66	.73
4.8	69,120	.21	.29	.31	.37	43	.64	.72
4.9	70,560	.21	.28	.31	.36	.42	.63	.70
5.0	72,000	. 20	.27	.30	.36 .35	.41 .40	.62 .61	.69
5.1	73,440	. 20	.27 .26	.29	.34	.40	60	.68 .66
5.2 5.3	74,880	.20 .19	.26	.29 .28	.34	.39	58	.65
5.4	76,320 77,760	.19	.25	.28	.33	.38	57	.64
5.5	79,200	.18	.25	.27	.32	.37	56	63
5.6	80,640	.18	.24	.27	.32	.37	55	.61
5.7	82,080	.18	.24	.26	.31	.36	.54	.60
5 8	83,520	.17	.23	.26	.31	.35	.52	.59
5 9	84,960	17	.23	.25	.30	.35	.52	.59
6.0	86,400	.17	.23	. 25	.30	.34	.52	58
6.1	87,840	.17	.22	.25	.29	.34	.51	.56
6.2	89,280	.16	.22	.24	.29	.33	.49	.56
6.3	90,720	.16	.22	.24	. 28 . 28	.32 .32	.49	.55
6.4	92,160	.16	.21 .21	.23	.28	.32	.48 .48	.54 .53
6.5 6.6	93,600 95,040	.16 15	.21	23 . 23	.27	.31	.47	.52
6.7	96,480	.15	.21	22	.26	.31	.46	.51
6.8	97,920	.15	.21	.22	.26	.30	.45	51
6.9	99,360	.15	.20	.22	.26	.30	.45	.50
7.0	100,800	.14	.19	.21	.25	.29	.44	.49

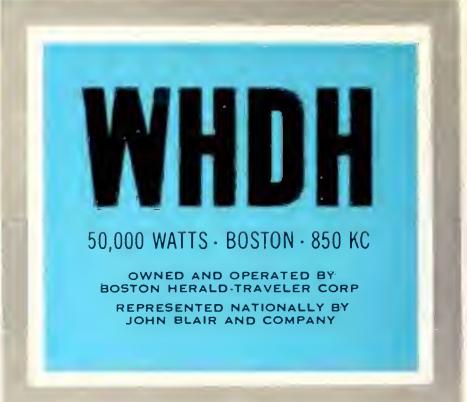


CONCLUSION

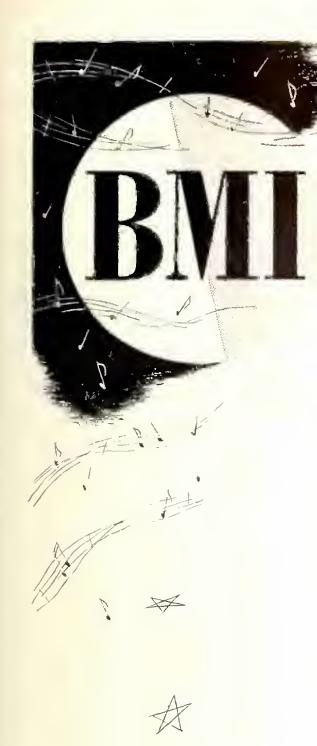
In one of his essays, Clarence Day wrote about what would happen if this civilization were to be destroyed and the archaeologists of another civilization were to uncover the rains. Mr. Day claimed that the clock would be looked upon then as we now look upon the "lares et penates" of ancient Rome. (For those who flunked Latin ... "household gods".) If Mr. Day were alive and writing today, he'd call the clock the "lares" and the radio the "penates". Practically every home that has a timepiece has a radio, There are perhaps as many models of radios as there are of clocks . . . and maybe the wrist radio will be worn on the opposite arm from the wrist watch in the not-too-distant future.

In New England, 98.6 of the homes have radios, according to Standard Rate and Data Consumer Markets, 1954, and the figure carries over into the 25 county WHDH coverage area. From studies by BAB, it is evident that the radio is not confined to any one room in the house, nor is radio confined to the household itself. Radio is mobile. It travels with the listener, whether in the automobile, in the back or front yard, at a restaurant or tavern, at the beach, on a picnic, skiing, skating, or at work.

In fact, radio is man's constant companion. He leans on it for news and information, for music, weather, and entertainment. Radio is the companion of the shut-in and the traveler, of the young and old, of the urban, suburban and rural resident. Dairy farmers listen to radio in their barns. Sheep herders hear it on the hills and mountains. The yachtsmen would be lost without it. Yes, the radio, once confined to the living room, now encompasses the world of modern man. In fact, only one item of our civilization exceeds the circulation of radio . . . and that is the medium of exchange . . . money.







A



With each succeeding year BMI's products and services attain new highs in volume and value.

The large and growing catalog of BMI-licensed music in all classes—popular, folk, standard, symphonic, operatic, educational—gives continuing evidence of the quality and ability of the composers and publishers affiliated with BMI.

BMI Service, too, is reaching new highs. BMI not only serves its broadcast licensees—AM, FM and TV—with a steady flow of practical program aids, but provides its repertoire and facilities to every user of music...ballrooms, night clubs, motion pictures, hotels, restaurants, skating rinks, amusement parks, wired music, industrial plants, symphony orchestras, chamber music groups, choirs and choruses, motion picture exhibitors using intermission music and many others.

BMI-licensed pop song hits are maintaining leading positions in all of the music trade popularity charts—the Hit Parade, the Variety scoreboard, Billboard charts, Downbeat polls, the everyday best-seller lists—and, for the past four consecutive years, were voted Number One in all categories by the nation's juke box operators in the Annual Cash Box Popularity Poll.

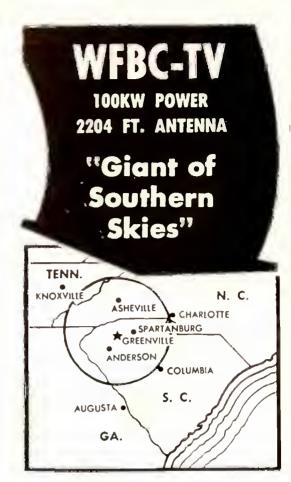
In the field of Concert Music, BMI continues to foster composition and encourage public interest through its annual Student Composers Radio Awards, its support of the American Composers Alliance, and the extensive publication of Concert Music through its wholly owned subsidiary, Associated Music Publishers, Inc.

Similar BMI services and efforts in the entire field of music are being conducted throughout the Provinces of Canada by BMI Canada Limited.

Your BMI Field Representative, who visits your station periodically, can be helpful in many ways. For any personal problem in selecting or programming music send your inquiry to BMI's Station Service Department.

BROADCAST MUSIC, INC. 589 FIFTH AVENUE NEW YORK 17, N.Y.

NEW YORK . CHICAGO . HOLLYWOOD . TORONTO . MONTREAL



boasting more people and targer income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WEBC IV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population 2,924,625 People Income \$3,174,536,000 Sales \$2,112,629,000 Television Homes 277,622*

Market Data from Sales Management *From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 my, contour since Nov. 1, 1953.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.



NBC NETWORK
Represented Nationally by
WEED TELEVISION CORP.

NETWORK TV

(Continued from page 124)

the networks. Du Mont specializes in them. For example, you can buy a 15-minute evening strip on Du Mont at 7:00 p.m. for only \$5,000 a week. The program, Marge and Jeff, is a situation comedy. (Advertisers with an eye on off-beat programing techniques should be interested in this show. It is ad lib.) There are other low-cost shows, too.

The participation shows are another way of getting into network to with a small wallet. They should be of special interest to clients with products aimed at women since most of the participation shows are on during the day. However, men can be reached before they go to work on either NBC's Today or CBS' Morning Show.

There are a few participations at night (Your Show of Shows, which sold 10-minute segments, is dead but the stars. Sid Caesar and Imogene Coca, are carrying participations on their new, separate shows). There are also devices which get pretty close to the participation format. Du Mont's cosponsorship method, used on two shows by American Chicle this past season, offers 15-minute segments for sale in half-hour shows, and there is alternate-week sponsorship also.

The alternate-week, or "major-minor," technique provides every-week exposure to the client for a little more than half the cost of every-week sponsorship. Each client gets most of the commercials one week, only one mention on the alternate week. Each alternate-week client can use the show title with his company name or product in it.

The alternate-week advertising method is used for other reasons besides just saving money. A client who invests in two alternate-week shows rather than one every-week show reaches many more different homes at only slightly more cost. Many clients go to alternate weeks and throw the money saved into an expanded lineup. This reason has been growing more and more important.

There appears to be a definite trend to alternate-week sponsorships. On NBC's Saturday night lineup alone there will be four new alternate-week sponsors. Green Giant and Pillsbury will share time on the new filmed Mickey Rooney show. Armour and another sponsor will alternate in the

10:00-10:30 p.m. slot. The other sponsor will probably be a cosmetic firm.

It is interesting to note that the alternate-week program—two different shows alternating in the same time period never caught on. Every-week shows appear to hold their audiences better.

Q. Are there any important changes in program production costs?

A. Union production costs will be about 7% higher on the ty networks this coming fall. This is the result of contracts negotiated during this past season. They will carry over at least until next year. There are also negotiations going on now which will affect program costs. (For complete details on union contracts, see the report on Ty unions, page 152.) Expectation for the future is that cost increases in the union field will level off.

One of the most important changes in the program production cost picture is NBC TV's new rate structure covering both black-and-white and color production and service facilities. The new rate structure establishes hourly rates for studios and technical personnel in place of the "package" rates charged previously. It became effective 1 July.

The highpoints of the new rate manual, as outlined by NBC President Sylvester Weaver are:

- 1. By placing a premium on efficiency in using studios and personnel, the advertiser is offered more opportunity to control and reduce his television production costs.
- 2. The new rates eliminate separate charges for camera rehearsal and dry rehearsal. The advertiser is charged for total time in the studio, beginning with dry rehearsal and camera set-up and continuing through to the end of the broadcast.
- 3. Personnel charges are the same for color and haw broadcasts. Manpower costs will be determined by the number of men used and the length of time they are used. Extra color charges are made for studios, mobile units and extra equipment.
- 4. For the first time there will be a charge for film origination.

The film origination charge, which applies to programs produced predominantly on film, is \$250 net per quarter hour, which includes a pre-broad-

Decide on the Network with Lowest Time Costs

DECIDE ON DUMONT

FOR EXAMPLE*

	TELEVISION NETWORK	TELEVISION NETWORK	TELEVISION NETWORK C	DU MONT TELEVISION NETWORK
New York	\$3,420	\$3,600	\$2,550	\$1,920
Chicago	1,800	1,500	1,320	1,200
Los Angeles	1,650	1,350	1,200	960
Philadelphia	1,440	1,440	- 1,320	1,320
Detroit	1,200	1,110	1,020	1,110
	\$9,510	\$9,000	\$7,410	\$6,510

*Based on Class A 1-time 1/2 hour rates for typical comparison (SRD May 10, 1954) In these 5 top U.S. markets alone, other networks cost as much as 13% to 46.1% more! In addition, the Du Mont Network has the most favorable discount structure. Regionally or nationally, your money goes further on the Du Mont Television Network!

LOWER PRODUCTION COSTS

■ NO "MUST-BUY" PROGRAMS

Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs. Your savings at Du Mont on production facilities result in more money available for time buys.

• TIME PERIOD PROTECTION

The Du Mont Television Network has always protected its sponsors. When you decide on Du Mont you have a time franchise.

YOU'RE WISE TO DECIDE ON THE

DUMONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2600
435 N. Michigan Avenue, Chicago 11, III. MO 4-6262
A. Division of The Allen B. Du Mont Loboratories, Inc.

cast run-through not to exceed the amount of air time.

ABC TV issued a new production rate manual I February. It applies to programs originating in New York, Chicago, Los Angeles and San Francisco. Main features of the manual, according to ABC, are (1) greater flexibility in the use of various services. (2) elimination of premium time charges for camera and dry rehearsal, (3) provision for discounts, penalties and deadlines on all orders for production services and (4) establishment of standardized rates for all facilities and production services.

Q. How do the new NBC production rates compare with the old ones?

A. Advertisers who haven't had a chance to estimate what effect the new NBC production rates will have on their shows will be interested in this comment from a program production executive at one of the top ty agencies:

"We have made some comparisons of the old and new rates on some of our shows and found that our costs will be about the same. I'm talking about live. black-and-white shows which are put on in the same manner as in the past. It may not be that way for all shows on tv. It's possible that some will cost more but the important thing is that if program production is planned intelligently there are lots of ways to save money. It might be a little confusing when first using the new manual because agency production people will have to get used to figuring out exactly how many technicians to use."

The new manual cannot be compared directly with previous one since units of use are not comparable.

Uhf

Q. Does the advertiser have any direct interest in the solution of the uhf problem?

A. He certainly does. With the prospering of uhf and a truly national, competitive television service he will pay less for television advertising than he otherwise would. In other words, the more stations there are, the more competition there will be. More competition usually means lower prices. It is true that from the point of view of broadcasters, an excess of competition can be harmful to the industry. But that is a pretty academic possibility right now, except in New York and Los Angeles, where nine of the 14 stations are said to operate in the red.

Some figures on how competition affects time costs were gathered last fall by Du Mont. These figures show that in a majority of the one- and two-station pre-freeze markets cost-per-1.000 tv homes for time ranged from \$1.75 to \$2.60. Not a single three- or four-station market had an average rate of more than \$1.75.

Q. What is the status of uhf at present?

A. As of 1 June there were 238 uhf authorizations outstanding and 122 uhf stations on the air. There were 58 channels in 37 of the top 100 markets for which no application had been filed. In addition to a long list of uhf applicants who returned their construction permits before getting into operation 14 uhf stations have been on the air and have suspended operations. This figure compares with three vhf stations which have suspended op-

erations since commercial television began to expand in 1946. The CBS-Nielsen ty set count last year showed 1,774.690 uhf families out of a total of 27,506,500 ty families as of 1 November 1953.

Q. What is the nature of the uhf problem?

A. The problem is a complicated one but, perhaps, it can be reduced to three points: 1. Uhf is a latecomer to the television scene and uhf stations must compete against entreuched whi broadcasters. Hence, many of them are losing money.

2. Uhf is not yet fully developed technically. The effect is that, under comparable conditions, a uhf signal cannot always cover as well as a vhf. Since uhf operators cannot reach as many people as competitive vhf outlets, the advertiser as well as the network prefer joining forces with the vhf station.

3. The signals cannot be received on where as the conversion of a whiset to receive a ulif signal costs money and where a set owner is already satisfied with existing whe station fare, he may not want to spend the money. Here again, the ulif outlet suffers regarding circulation compared with the white competition. The vicious circle operates: No conversion, no network affiliation. No network affiliation, no network programing, no inducement to convert. No conversion . . . etc. And. of course, no business.

Q. Are all uhf stations having circulation trouble?

A. Vo. The less uhf-vhf station intermixture there is, the greater the incentive for set owners to convert. In uhf-only markets there is no conversion problem, of course. The extent to which vhf competition affects the uhf circulation has been pinned down by the American Research Bureau, which has made four studies of uhf set saturation in uhf and vhf-uhf markets.

Here is the average percent of all sets a uhf station can reach after it has been on the air six months or more:

Where there is no vhf station in the market: 89.8%.

Where there is one vhf station: 65.4%.





NEW ENGLAND'S FIRST COMPLETE BROADCASTING SERVICE--TV, AM, FM
PRESENTLY SERVING 702,032 VHF SETS ON 100,000 WATTS (316,000 WATTS JULY, 1954)

Where there are two vhf stations: 10.4%.

Where there are three or more vhf stations: 27.5%.

Q. What solutions have been suggested to help uhf stations?

A. The hearings on the nlif question being held by the Senate subcommittee on Interstate and Foreign Commerce have been exposed to a wide variety of solutions. One proposal would put all television in the uhf band so the problem of vhf vs. nhf would be ended once and for all. This has the support of FCC Commissioner Frieda Hennock. There have been proposals that the FCC study whether uhfvhf intermixture can't be done away with. The idea is that all markets would be either uhf or vhf. One proposal, made by Lon Poller, general manager of nhf station WCAN-TV. Milwankee, and president of the Uhf Tv Assn., provides for the immediate end of intermixture in 10 major markets. He said these markets account for almost 50% of the uhf receivers in this country.

Here are some other proposals:



- · Dr. Allen B. Du Mont, president of Allen B. Du Mont Laboratories. which owns the Dn Mont Television Network, offered a plan whereby each station would be required to relinquish, if a network so demanded, up to 25% of its network time in each of the three time classifications. The assumption is that this time would be demanded of vlif stations in a market by the network or networks with uhf affiliates in that market. Du Mont believes this plan would require no Congressional legislation but could be set up by the FCC by means of the present station license system.
- Many of those testifying before the subcommittee have urged that networks be permitted to own more than the maximum of five stations now allowed. Some proposed that the additional stations permitted should be uhf outlets only. Dr. Dn Mont proposed that, under certain conditions, "A qualifying network will be permitted to have an additional wholly owned to station for each group of seven primary uhf affiliations maintained."
- One of the more widely supported proposals is that the Federal excise tax be removed from all-channel (that is, uhf-vhf) to sets.
- The use of boosters and satellites to equalize ulif and vlif coverage is another proposal. Among those supporting it is NBC.

Q. Are any of these proposals likely to be adopted?

A. It is not believed likely that any radical action will be taken either by Congress or the FCC. Ending of uhfvhf intermixture through re-allocation of channels is a complicated job. and it is not certain that a re-allocation would provide the same degree of U.S. ty coverage that the present set-up offers. NBC's Joseph V. Heffernan pointed out that while NBC does not oppose a study of eliminating intermixture the very fact that such a study would be held could slow down nhf conversions. And almost any kind of re-allocation would cause a "major wrench" to the viewing public and broadcast operators. Heffernan said.

There is a possibility that the networks will be permitted to own more stations if they are uhf stations. This is not considered a uhf cure-all but it will undoubtedly result in building up uhf in some markets.

All signs point to the removal of the excise tax on all-wave ty sets. With about 60% of the ty homes already equipped with vhf-only receivers, the immediate effect would not be great. However, possibly 10 to 15 million non-ty homes will become ty homes during the next five to 10 years. And, assuming the life of a ty set to be about seven years, the all-important replacement market will be growing rapidly during the remaining years of the 50s. Since, with the removal of the excise tax on all-wave receivers they will be just about as cheap as vhf-only receivers, there is every reason to believe that the consumer will buy the allwave set when offered a choice.

Removal of the tax would really make itself felt when color sets become available in quantity. No ulif broadcaster would want to hold his breath that long but the likelihood of all-wave color sets bodes well for ulif's long-term future. It is significant that the 5,000 15-inch color sets RCA has already produced are all equipped with all-wave tuners.

It is not clear whether anything will be done about boosters and satellites to equalize nhf and vhf coverage. A certain amount of equalization is already in effect theoretically. This has been accomplished by permitting uhf more powerful transmitters. However, while there has been a consistent increase in the power of uhf transmitters being turned out, the technical problems for the top power permitted have not all been solved. It cannot be said for certain whether a top power uhf signal will give comparable coverage to a top power vhf signal, and, therefore, whether boosters and satellites will be needed.

Color

Q. How many color sets will an advertiser be able to reach via metwork tv this fall?

A. Not many. And much less than expected six months ago. While estimates for production of color sets range from 50,000 to 200,000 by the end of the year (see chart page 120), the likelihood is that the lower figure is closer to the trnth. RCA's General Sarnoff used the 50,000 figure recently. The talk about Ford buying 25,000 color sets to be installed in dealers'

IN UTAH

The Blo

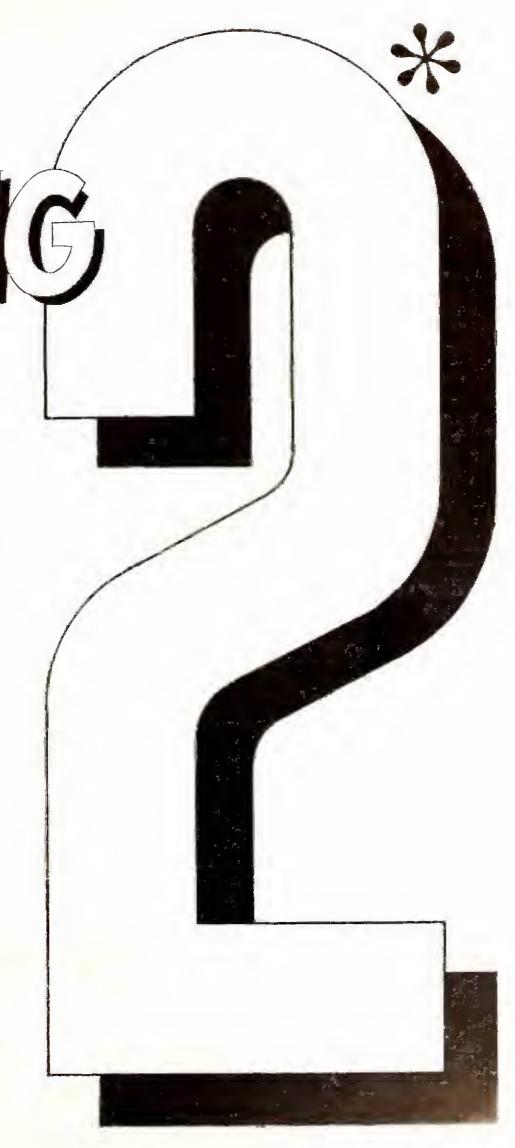
* KUTV Channel 2

goes on the air September 7 in Salt Lake City. It is Utah's most powerful station, ... with ABC programming and a mighty "plus" in showmanship for its Billion Dollar Market. Now's the time to see your George P. Hollingbery representative for full information on the best TV buy in the West.

Buy the Big 2 in Utah



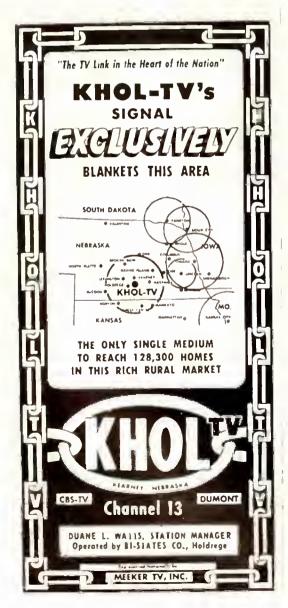
TELEVISION CENTRE - SALT LAKE CITY



showrooms would raise this figure. One of the reasons, though not the only one, that color set production may not reach earlier expectations is the realization that the 14- or 15-inch color tube will not be acceptable to consumers used to bigger screen sizes. The industry is turning its attention to the bigger tubes. However, the industry has not really gotten together on a single type of color tube and that also has been slowing things up.

Q. Who will have the first color sets?

A. A great deal of the production will go to appliance dealers for demonstration purposes and to draw traffic. I indoubtedly many in the tv advertising field will buy color sets for professional reasons. As pointed out above, a comparatively large number may end up in Ford dealers' showrooms. The expectation that, as in the early black-and-white tv days, many consumers will be introduced to color via the barroom set, has already gotten the juke box people worried. Juke box business fell off heavily in the early



days of b&w tv, and the record people are making plans now for offsetting their new nemesis.

Q. How many markets will an advertiser be able to reach in color via network tv this fall?

A. The broadcasting industry's ability to send out color programs is far in advance of the consumer's ability to receive them. A SPONSOR survey of all tetevision stations indicated that about 70% of them will have equipment to rebroadcast network color shows by the end of the year.

Answers were received from about one-third of all the stations, representing a good cross-section. (For information on local color plans by stations, see the Spot ty section.) Here is the breakdown from 134 respondents:

- Stations equipped to rebroadcast color before 15 July: 41 or 32.8%.
- Stations which will be equipped by the end of the year: 52 or 38.8%. (Many of these will be set up for network color before the end of this month.)
- Stations which will be equipped during 1955: 7 or 5.2%.
- Stations which will be equipped during 1956: 2 or 1.5%.
- Stations with no plans or no network affiliation: 29 or 21.7%.

No station other than the one originating the program can send out color unless it receives the network signal first by way of AT&T micro-wave or coaxial cable facilities. The AT&T reports that, as of 24 June, its color television facilities were available to 50 stations in 36 cities. Here are the cities, alphabetically:

Baltimore, Boston, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Dayton, Denver, Detroit, Fort Worth, Houston, Huntington, W. Va.; Johnstown, Pa.; Kansas City, Mo.; Lancaster, Pa.; Los Angeles, Milwaukee, Minneapolis, New York, Oklahoma City, Omaha, Philadelphia, Providence, St. Louis, St. Paul, Salt Lake City, San Francisco, Schenectady, Syracuse, Toledo, Tulsa, Utica, Washington, Wilmington, Del., and Youngstown.

It is expected that by the end of the year AT&T color facilities will be available to 130 stations in 95 cities.

The important figures to network to advertisers are how many stations by networks will be able to send out color programs. In May Hugh Beville,

NBC's director of research and planning, estimated on the basis of orders from NBC TV affiliates for network color equipment, that network color service would be available to 95% of all tv homes. Last month the network gave out up-to-date figures showing its color coverage only where AT&T facilities were already provided.

The figure as of 17 June was 31 stations able to receive and rebroadcast color programs. Total by the year's end is expected to be 64 stations. This NBC TV lineup will make volorcasts available to 78% of all ty homes, or 25.800,000 estimated sets by the end of the year.

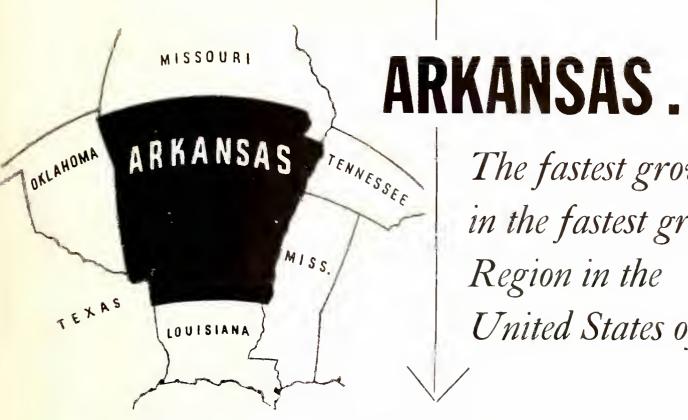
CBS reports that about 60 to 70 of its affiliates will be able to rebroadcast network color. ABC and Du Mont have no plans for network color shows this fall so the question of a network color lineup is academic. Many of their stations, however, both owned-and-operated and affiliates, will have equipment for rebroadcasting color.

Q. Why should an advertiser buy a color program this fall when there are so few sets around?

A. NBC's Pat Weaver summed up most of the reasons during his address before the 4A's in April. He said:

"First, the color television campaign will determine the share of market of most consumer goods in color television homes and this will start within this coming year, and to those companies which need effective advertising to survive (all package goods, trademark, brand items), the time to start color television is this fall, and the place to get the money is from management as extra money to insure that the company learns how to use the most vital new force in its history and at once.

"Second, if you have any clients whose success is largely dependent on the clan and spirit of its selling, dealer and distributor organization, then color television can make new leaders before the year is out. For even the few thousand sets now coming into the market are still enough to permit dealer color television demonstration meetings, and prospect color television parties, and other obvious demonstrations. This kind of color power to sell goods NOW is part of the broader power of color as the new thing, the new, talked-about, exciting, all-interest-focusing



The fastest growing state in the fastest growing Region in the United States of America

From 1940 to 1950 — ARKANSAS increased:

	ARKANSAS	U.S. AVERAGE
Bank deposits	281%	131%
Per Capita Income	255%	150%
Retail Sales	302%	207 %

Little Rock per family effective buying income exceeds Houston, Dallas, Ft. Worth, St. Louis, Kansas City, New Orleans, Shreveport, Oklahoma City and the national average!

To tap this Rich Market, use KARK Little Rock*

No. 1	 2022	 7 AM-12 Noon M-F
No. 1		 12 Noon-6 PM M-F
No. 1		6-11 PM SunSat.

KARK first 66 quarter hours out of 72*

All 10 Top Evening shows	KARK
All 10 Top Daytime Shows: M-F	KARK
All 9 out of 10 Top Daytime Programs: Sat.—Sun.	KARK

according to Pulse March, 1954



conversation piece of the American scene.

"There are many companies who will need color because they are expected to lead and they must lead; and, therefore, they must be in color or suffer grave loss of standing within their own trade groups. There are many more companies who will see in color a way to excite their own overall organizations, to give them a chance at leadership which may have slipped out of their hands."

Q. How much color programing will there be on the networks this coming season?

A. Quite a bit of it. The most sensational development in color programing is the three once-a-month NBC spectaculars. Two, produced by Max Liebman, will be on every fourth Sunday. 7:30-9:00 p.m., and every fourth Saturday. 9:00-10:30 p.m. One, produced by Leland Hayward, will be on every fourth Monday, 9:00-10:30 p.m.

Oldsmobile has bought out the Saturday color spectacular. Ford and RCV will cosponsor the Monday spec-

CBS FOR THE QUAD-CITIES

is now operating
on 100,000 watts

This maximum power covers the Quad-Cities and the surrounding trade area . . . a total of 264,-800 TV set owners.

Les Johnson, V.P. and Gen. Mgr.

Canad-Caties favorite

Particle Building, Rock Island, Illinois Represented by Avery-Kaedel, Inc.

tacular, taking 45 minutes of each show. The Sunday color show will be split three ways. Reynolds Metals bought three entire shows while Sunbeam and Hazel Bishop will split the remainder.

In addition, the NBC daytime participations shows, Today and Home will feature color pickups. NBC is trying to get other clients to put their bxw shows on in color on a regular or periodic basis. The network can program about 12 to 15 hours a week of color shows with its existing studios, its mobile color equipment and its Brooklyn color studio, which will be ready in September. NBC's Hollywood studio will be ready for color by about 1 January 1955, adding even more time to the 12-15 hours.

On CBS. Westinghouse will put on eight to 10 color shows next season in the 10:00-11:00 p.in. Wednesday slot normally occupied by Pabst's Blue Ribbon Bouts and the follow-up sports show, Sports Spot. The Westinghouse show is titled. The Best of Broadway. Chrysler may put on periodic color shows in its 8:30-9:30 Thursday night segment, in which the auto firm will showcase three dramas and one musical every mouth.

CBS will follow in the footsteps of NBC this season and give each client color exposure without extra cost. The free color ride lineup will start 22 August with Toast of the Tourn and end 27 February with Sunday News Special. The plan will provide for three color shows a week. In the spring CBS will accelerate color programing through some as-yet-unannounced plans.

CBS will have three studios for color by the fall. In addition to its existing color studio at its 485 Madison Ave.. New York, headquarters, CBS recently acquired the 81st Street Theatre and is remodeling it at a cost of \$1.5 million. Its Television City studios in Hollywood are also being set up for color.

Q. How much more expensive is color than black-and-white?

A. Since NBC and CBS began experimenting with color, they have learned how to cut down on the hordes of technicians, makeup people, etc., which were required at first, However, color will always be somewhat more expensive than black-and-white. Esti-

mates of what color will add to the ty bill range from 10 to 20% over-all (time, talent and production).

Color equipment and studios will be more expensive. For example: NBC's non-audience studios for b&w shows in New York and Chicago (excluding Studio 8H) are \$150 gross an hour. Audience facility studios are \$300 an hour. Comparable charges for color studios run from \$250 to \$550. A b&w mobile unit is \$800 gross a day. A color mobile unit is \$3,200 a day.

Cable charges for color are higher. VT&T is temporarily charging \$1,200 a half hour, is seeking \$2,000 for color.

Q. What effect is color having on media planning?

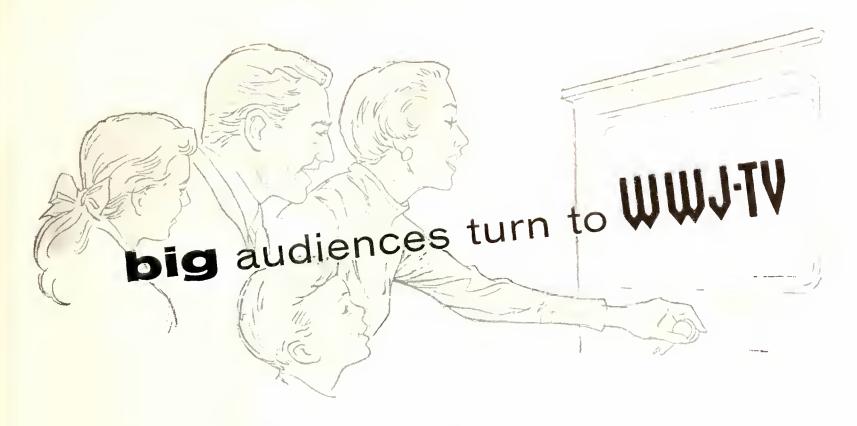
A. SPONSOR asked that question of media and radio-ty executives in the top air agencies. Here are some answers:

Fred Barrett, vice president in charge of media, BBDO: "While we realize the enormous possibilities and effectiveness of color tv and anticipate its use for many of our clients, its effect on media planning will not be very marked until the number of color sets creates a sizable market and makes color production efficient from a cost standpoint."

William C. Dekker, vice president in charge of media. McCann-Erickson: "Because audience and cost details of color television are still nebulous, the advent of color has played little role in basic media planning. With few notable exceptions, most consideration of color has been either from the experimental or promotional angle. I believe these will continue to be the major areas until such time as we can really start to count noses and costs which time, if we can take a leaf from the black-and-white notebook, will probably come a lot faster than even the most optimistic of us contemplate."

Arthur Porter, vice president in charge of media, Leo Burnett: "The approach of color ty is having a profound effect on both creative and media planning in our agency. While obviously a great part of our analysis and study must be based on hypothetical conditions and costs, we are trying to assess the place of color ty in our clients programs as objectively as we can."

Walter G. Smith, vice president and media director, Biow; "Mthough color



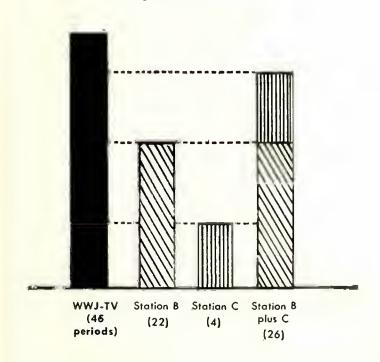
... more than to any other Detroit station!

After 6 P.M. during May, reports ARB, there were 71 quarter-hours when more than 50% of Detroit's television sets were in use.

In 45* or 63% of these 71 big-audience periods, WWJ-TV had the largest audience of Detroit's three television stations.

In the 9 months from September, 1953, through May, 1954, WWJ-TV drew the most viewers in 55.2% of the total big-audience periods.

*3-station comparison of audience leadership in 71 quarter-hours



WWJ-TV's record means that when Detroiters are most receptive to television, WWJ-TV dominates more of their time than do both other Detroit stations combined.

Month after month, this dominance continues.

In Detroit . . .

You Sell More

on channel



FIRST IN MICHIGAN . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

television has not as yet had any important effect on current media plans. it is being given careful study by all concerned with program and commercial production, as well as media planning. Experimental work is being carried forward on the program and commercial end, and projected cost and coverage analysis are being carried forward from the media end. Since many concerned with the industry predict that the advent of color will not substantially increase television production and time costs, there is the possibility that other media may not be too seriously affected except to the extent that advertisers invest more of their total appropriation in the medium of television itself. This latter possibility seems quite likely in view of television's increasing stature as a national medium."

Time franchise

Q. Does the network tv advertiser have any rights to a time franchise?

A. It seems to be generally agreed that the advertiser has no legal right to a time franchise beyond the span of his facilities contract. Facilities contracts generally run for a year but, in any case, wouldn't run for longer than two years since FCC regulations forbid the networks to sign affiliation contracts for longer than that period. Furthermore, 13-week mutual cancellation contracts have been growing more common on tv.

Q. Why, then, does the advertiser talk about his franchise rights?

A. The advertiser takes the point of

view that if he and his agency invest time and money to build up a show and promote it to the listener he should trave some moral right to his time period. Few advertisers will complain if the network boots out of the lineup a poorly rated program, but as one agency executive told spossor last spring (see "What are your 'rights' to a time slot?" 5 April 1954): "To take away a time period is a serious blow to an advertiser. The whole meaning of the franchise concept is terribly important to advertisers and agencies who buy time on radio and ty." The importance, obviously, is greater in television where the crowded nighttime program lineup makes a time period extremely valuable.

Q. What is the network attitude toward the sponsor's time franchise ideas?

A. All things being equal, all the networks like to keep customers happy and let them buy whatever time they are willing to pay for. However, the networks will not admit that clients even have a moral right to a time franchise. To admit this, they feel, is the same as saying advertisers have a legal right. And the networks point out that the responsibilities of their o&o's and affiliates as publicly licensed broadcasters require them to control the programing that is broadcast over the publicly owned broadcast spectrum.

In actual practice, network policy differs, and it will not surprise anyone to hear that there is some relationship, though it is not always a simple one, between the networks' time franchise policy and the amount of business it has. Du Mont publicly advertises the fact that its clients' periods are safe. One ad says: "Decide on the Network that Protects Your Time. There's no

costlier television experience than to lose your investment in a program or time... or both... at your contract's expiration. This doesn't happen to Du Mont sponsors... it won't happen to you."

On the opposite side is NBC, where President Pat Weaver has made it clear that decisions on time and programing must be made by the network. In a recent restatement of that policy before the 4A's Weaver said, in describing plans for the once-a-month color spectaculars:

"Television is too great and too powerful to be shackled with chains of custom and usage from radio. We nmst serve all segments and all interests in our population, and there must be an over-all program control that makes the rules in the interest of public service and all segment population service. This is the business of the networks. If our service dwindles, you will use less of it, or pay less for it. That's the end of your responsibility. If we cater to the heavy viewers with a flood of trivia, as accused in some quarters, we cannot look to you, or to the advertisers large or small, for your jobs are rightly defined by your interest the sale of goods and services of your clients."

Ty unions

Q. How much have unions contributed to the network tv production cost increases during the past year?

A. An average of 7 to $7\frac{1}{2}$ wage increases were obtained by the unions that negotiated for new contracts during the fall 1953 through spring 1954 period. This is considered a relatively modest increase compared with wage boosts obtained over the past four or five years.

Network labor negotiators attribute the more moderate contracts of this year to the following factors:

- The base pay in tv is already very high compared with wages for comparable jobs in other types of industry.
- The general softening of the demand for labor in the U.S. economy as a whole during the past 12 months had to make itself felt in tw to some extent.
 - On a "demand what the freight



152 SPONSOR

what do FAMILIES in...









have in COMMON? THEY ALL WATCH A MEREDITH* TV STATION!

Yes, Meredith* Stations in these four important markets provide television service for hundreds of thousands of set owners. You can reach each of these large markets most effectively, most economically on a Meredith* TV Station.

Meredith Television Stations are Affiliated with Deller Homes and Gardens Meredith Television Stations are Affiliated with Deller Homes and Gardens

can bear" basis, union leaders have become aware of the danger that tymight reach a point of diminishing returns for sponsors if production costs kept rising at their pre-1953 rate.

Q. What are the provisions of the most recently negotiated union contracts?

A. Here's a summary of the latest union contracts:

RTDG tRadio and Tr Directors Guild): This contract, retroactive to 1 April 1954, was concluded in mid-June between RTDG and the five networks. Generally, the contract represents a 71½% increase, but here's how it breaks down:

- 1. Directors receive \$180 instead of \$175 a week (that is 2.8% more).
- 2. Assistant directors in ty get \$132.50 instead of \$120 a week (or 10.4% more).
- 3. Local directors in radio receive \$100 instead of \$90 a week (or 11% more).

This contract affects directors, a/d's, floor inmagers at ABC, CBS and NBC, directors and a/d's only at Du Mont and radio directors at MBS.

IBEW (International Brotherhood of Electrical Workers): The new contract went into effect 1 May 1954 between CBS and IBEW for technicians. It represents an 8% increase in salaries for technicians but no significant change in working conditions.

AFM (American Federation of Musicians): On 1 February 1954 the AFM signed a five-year contract with the networks. This contract provides for a 10% increase in salaries of staff musicians for three years and an additional 10% increase during the subsequent two years.

Since this contract applies only to staff employees, it is estimated that the over-all cost of music at the networks will be affected by less than a 5% boost.

New York Make-Up Artists (Local 798), New York Wardrobe Mistresses (Local 764), Graphic Artists (Local 841) of IATSE (International Alliance of Theatrical Stage Employees): These contracts were negotiated in spring 1954 between the three locals and ABC. CBS and NBC. Totally they represent an increase of 7% or less.

Radio Grips (Local 782) of IATSE: This contract provided for a 710% increase in wages and affected ABC and NBC.

Contracts that are going to be up for renegotiation within the near future include the following:

AFTRA (American Federation of Television and Radio Artists): 15 November 1954 with all the networks.

Stagehands (Local 1) of IATSE: 31 December 1951 with all networks.

Du Mont is currently still negotiating with LATSE for its technicians, It is the only network whose cameramen and technicians are members of LA. In New York the network negotiates with Local 794 for its technicians' contract, however, the contracts with the locals in Pittsburgh and Washington are still under negotiation.

Du Mont's entire organizational setup is different from that of ABC and MBC, where technicians are members of NABET (National Association of Broadcast Employees and Technicians) and CBS where they are members of IBEW (International Brotherhood of Electrical Workers).

At Du Mont technicians break down into four categories:

- A. Transmitter technicians, equipment maintenance men, transmission technicians.
- B. Camera operators, projectionists, audio technicians, video technicians, sound effects men.
- C. Microphone boom men and utility men.
- D. Studio assistant (cable puller). At the other three ty networks floor managers are members of RTDG and get the same wage rate as a /d's. At Du Mont, however, floor managers are covered by IATSE and come from B category of technicians.

A contract with TWA (Television Writers of America) has been under negotiation with ABC, CBS and NBC since early fall 1953. This contract will cover freelance to writers when it goes into effect.

Negotiations are also currently going on between four networks and RWG (Radio Writers Guild) both for staff news writers and staff continuity writers. The RWG contract for free-lance radio writers, which expired 15 May, has been extended until 15 September.

NABET contracts will not be up for renegotiation until next January. However, ABC expects to have negotiations with IATSE in December for stages hands' contracts.

Q. Are the affiliated stations bound by the contracts negotiated by the network labor relations people?

A. No. Network labor relations departments handle all the negotiations for the oldo stations only. Union contracts between the affiliates and their local unions are entirely independently negotiated and signed by the management of the affiliated station. In fact, frequently technicians at an alfiliate do not belong to the same union asteclmicians at the network.

Q. How is the cost trend in ty production likely to be affected by the union negotiations forthcoming during the next year?

A. To costs seem to be leveling off. Labor negotiators at four to networks agree that the demands during the past year have been the most modest in to history. It is unlikely that they will spiral within the near future as they had during to's infancy.

ROUND-UP

(Continued from page 61)

Briefly . . .

WBZ-WBZA. Boston, is sending timebuyers a 12-inch metal ruler inscribed with its call letters. Accompanying the ruler is the following letter: "There's no set rule=12 inches make a foot, and 'a pint's a pound the world around." From all indications, and letters of commendation from clients, WBZ-WBZA is giving a good measure of success to its clients.

After just 18 weeks on the air WNEM-TV. Bay City. Mich., was awarded first place in the nationwide NBC-Crosley Ilit Parade promotion contest, according to John H. Bone, general manager. The award was made by BBDO in conjunction with NBC and the Avco Mfg. Corp. for the most outstanding promotion and merchandising of all NBC TV stations.

KYW. Philadelphia, is distributing a new booklet on summer radio listening, titled "Even on vacation, families in KYWland never leave home." The booklet points out that, according to Advertest, 91.1% of families are at

KOLN-TV TOWERS 1000 FEET ABOVE LINCOLN-LAND

NEBRASKA'S OTHER BIG MARKET!

The map below shows Lincoln-Land—34 double-cream counties of Central and Southeastern Nebraska— 577,600 people with a buying income of \$761,124,000 (\$473,681,000 of which came from farming in 1952, -over one-third of Nebraska's total farm income!). Actually, the KOLN-TV tower is 75 miles from

Omaha; Lincoln is 58 miles. With our 1000-foot tower and 316,000 watts on Channel 10, effective June 1st, KOLN-TV will reach over 100,000 families who are unduplicated by any other station.

Ask Avery-Knodel all about KOLN-TV, in America's EIGHTH farm state!



The Telzer Stutions

WKZO-KALAMAZOO

WKZO-TY-GRAND RAPIDS-KALAMAZOO

WJEF-GRAND RAPIDS-KALAMAZOO

WJEF-M-GRAND RAPIDS-KALAMAZOO

KOLN-LINCOLN, NEBRASKA

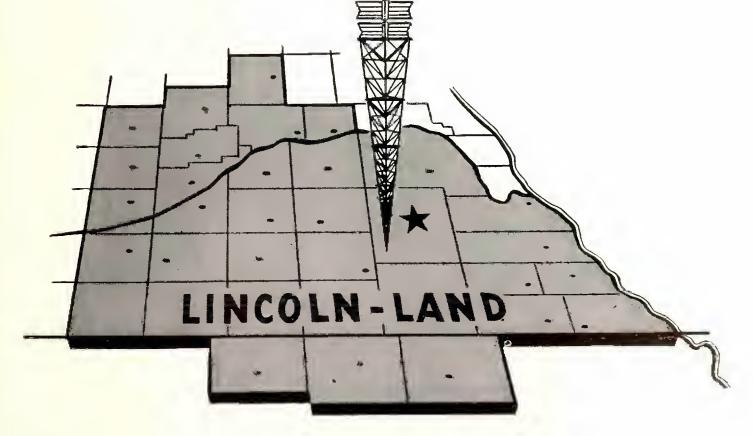
KOLN-TY-LINCOLN, NEBRASKA Associated with WMBD — PEORIA, ILLINOIS

CHANNEL 10 316,000 WATTS



DUMONT

Avery-Knodel, Inc. Exclusive National Representatives



home in the Philadelphia area on any summer day. Of the less than 10% who are on vacation at any one time, 54.6% visited vacation spots in Pennsylvania and New Jersey, within KYW's coverage area, says the station.

Winner of KMTV, Omaha's all-expense trip for two to Sun Valley was Miss Ruth Mensch, of Comer and Pollard agency, Kansas City. The trip was



awarded on the basis of a slogan contest conducted last March by the tv station. Above, Miss Mensch (left) and Miss Darlene Dewald enjoy a bicycle ride at Sun Valley.

The first annual "Kitty Award," presented by Manchester Hosiery Mills to the year's outstanding new star was given recently to May Wynn for her performance in the movie Caine Mutiny. The award was presented over Du Mont's Broadway to Hollywood show by Claire Mann, WABD personality.

WCBR, Memphis, sent out a press release in the form of a news clipping from the *Memphis Press-Scimitar* recently to announce that it will stress Negro programing in the future. It becomes Memphis' second radio station directed primarily at a Negro audience. The station has been converted to operate under an entirely Negro program staff as a music-and-news outlet, according to W. M. H. (Bill) Smith, general manager of the Chickasaw Broadcasting Co.

Some 60,000 card-carrying members of the Western Ledger Club were invited to the first annual Western Ledger Round-up by WTTV. Bloomington, recently. Western Ledger is an afternoon kids' show, on WTTV for the past four years. Some 35,000 people

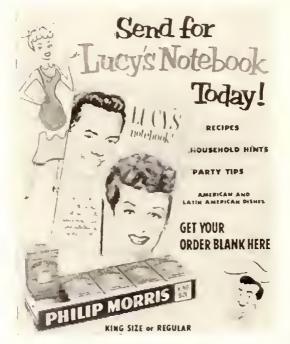
in 8,000 cars showed up at the outdoor event held at McCormick's State Park. Sole charge was the regular Indiana 12¢ park admission fee and 10¢ per car parking fee.

KEYD-TV, Minneapolis-St. Paul, signed its first sponsor the same day the FCC granted its C.P. The sponsor: Russell L. Stotesbery, president of the Marquette National Bank of Minneapolis. Representing KEYD-TV at the contract signing was Lee Whiting, v.p. and general manager of KEYD and KEYD-TV. The station is expected to begin operating next January.

This fall for the fifth consecutive year WMCA, New York, will broadcast Notre Dame football games. The 1954 schedule includes 11 games from 25 September to 4 December. All games will be sponsored by the New York Ford Dealers Assn.

* *

Philip Morris has launched a new merchandising campaign to tie in with its I Love Lucy CBS TV show. It has prepared a 40-page recipe and how-to-do-it booklet and is offering the booklet on its tv show. Window posters and



point-of-sale material will also feature the booklet. Other tie-ins include counter-easels which hold the coupons necessary for customers to get copies. The booklet is now being distributed in 12 test markets.

WKNB's new Television-Radio Center in West Hartford, Conn., was officially opened recently by Governor John Lodge. More than 200 government, business and civic organization

leaders as well as representatives of major tv and radio networks attended the ceremonies. The center comprises 20,000 square feet of operating space.

WBT, Charlotte, has prepared a new sales instrument in the shape of a slide rule. Called the "1954 Pulse of Char-



lotte." the slide rule (see above) shows the quarter-hour ratings and share-of audience for each Charlotte radio station on a seven-day average. Included is a chart to convert WBT ratings into listening homes within the basic coverage area.

Half the super markets in the country and 60% of the top 1,000 food product manufacturers are now using radio regularly, according to R. David Kimble, director of local promotion for the BAB. Kimble pointed out that radio is the only medium through which it is economically feasible to provide the "constant repetition of sales messages necessary to sell food products in this era of multiple brands, self-service shopping and robot retailing."

A detailed market study citing the growth and changes in the Middle Georgia market and coverage of this 47-eounty area by WMAZ-TV is now being distributed to advertisers and agencies by Avery-Knodel. Titled "About the Middle Georgia Marketand How the Media Picture Has Changed," the report points out that Macon, center of this trading area and point of origin of the uhf station's programing, is farther from any other large city than New York is from Philadelphia. WMAZ-TV's share of audience is 45% sign-on to noon, 68% during the afternoon and 57% at night, according to the study.

TOPEKA IS AMERICA'S TOP "SLEEPER MARKET"

Here's a market that's just waiting to be exploited. Topeka ranks 14th in the nation in Consumer Spendable Income* with \$6,804 per household. That's 29.7% above the national average!

*Consumer Markets - 1954

DOMINATED BY WIBW-TV-

Topeka has only one television station—WIBW-TV. We blanket America's No. 14 market and give you a good solid "plus" outside. By the time you read this, our new 1000 foot tower and full 87.1 KW power should be delivering over 100,000 homes . . . without counting a single home in either Kansas City or St. Joseph.



CBS-DU MONT-ABC

Interconnected

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr. WIBW & WIBW-TV in Topeka KCKN in Kansas City



YOU MIGHT CLEAR 15' 734" *-

BUT.

GRAND RAPIDS-KALAMAZOO HOOPERS January, 1954 Share-Of-Television-Audience

	MONFRI. 7 a.m 12 noon	MONFRI. 12 noon- 5 p.m.	SUNSAT. 6 p.m 12 midnight
WKZO-TV	80%†	85%	62%
В	31%†	15%	38%

†Adjusted to compensate for the fact that neither station was on the air all hours.

NOTE: Sampling was distributed approximately 75% in Grand Rapids area, 25% in Kalamazoo area.

YOU NEED WKZO-TV TO GO OVER IN **WESTERN MICHIGAN!**

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids-serves more than 406,922 television homes in 29 Western Michigan and Northern Indiana counties. This is a far larger television market than you'll find in and around many cities two and three times as big!

January '54 Hoopers, left, credit WKZO-TV with 63.2% more evening viewers than the next Western Michigan station-158.1% more morning viewers-466.6% more afternoon viewers!

(100,000 WATTS—CHANNEL 3)



WKZO-KALAMAZOO
WKZO-TV-GRAND RAPIDS-KALAMAZOO
WJEF-GRAND RAPIDS-WJEF-FM-GRAND RAPIDS-KALAMAZOO
KOLN-LINCOLN, NEBRASKA
KOLN-TV-LINCOLN, NEBRASKA

Associated with WMBD - PEORIA, ILLINOIS

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery Knodel, Inc., Exclusive National Representatives

*Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.

SPONSOR 158

television

1954: U. S. TV IN NEARLY TWO OUT OF THREE HOMES

Here are some of the important questions you will find answered in the 9 pages of this report

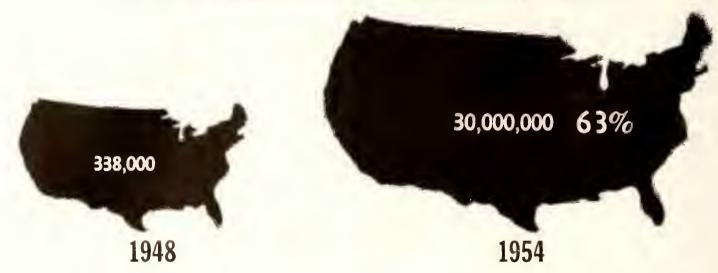
Q.	How many tv homes are there today (and what % is this of U.S.)? page	1
Q.	How many multiple-set tv homes are there?page	2
Q.	What are socio-economic differences between radio and tv homes? page	3
Q.	How does to viewing vary with the time of day?	ન
Q.	Is tv affected by seasonal variations in viewing?page	อ็
Q.	What's the audience composition of tr at varying times? page	ā
Q.	What's the cost-per-1,000 of network tv show types?page	7
Q.	What are some typical talent-production costs for network tv shows? page	8
12 J	JULY 1954	159

I Dimensions of TV's audience

1. How many tv homes are there today (and what percent is this of the U.S.)?

SOURCE: NBC TV Research, May 348 and 1 May 1954

63% of the nation's homes can be reached by television

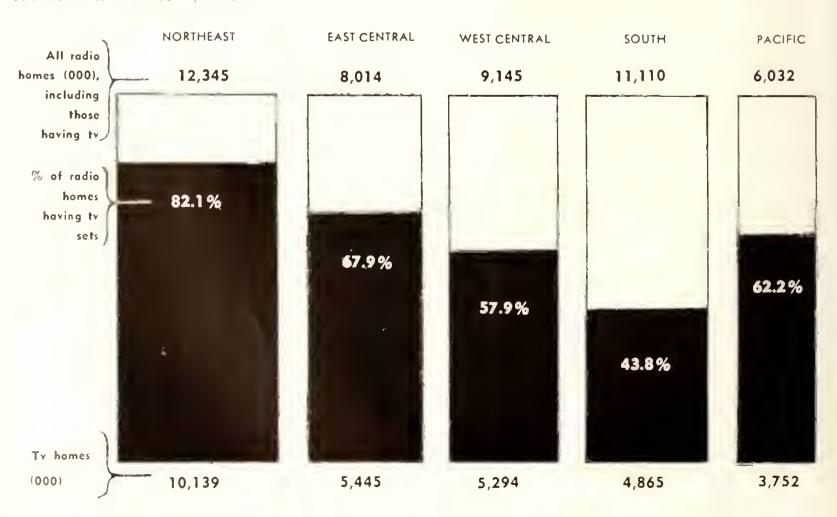


For every one tv set in the U.S. in 1948—just six years ago this summer—there are 1,000 sets today. According to industry estimates tv has accounted for more sales in the past four years than any other basic appliance. Television has changed the pattern of American home life (more home entertainment; fewer outings to movies, clubs) and has created a whole galaxy of star names, from Jackie

Gleason to Jack Webb. Figures above reflect tv growth in new areas; some 8,000,000 homes in these areas were added to the national video audience in the past year. Tv growth, now reaching near-saturation in some areas (in cities with more than 500,000 homes some 85% have tv) is slowing, but is expected to spurt again as color tv receivers (see chart page 120) are purchased.

2. How is tv distributed in the U.S. by key geographical areas?

SOURCE: A. C. N'elsen Co. Apr 1954



3. How are television homes distributed according to city size?

SOURCE: NBC TV study "Television"s Daytime Profile"

HOMES IN CITIES WITH POPULATION OF	TOTAL HOMES	TV HOMES	NON·TV Homes
1,000,000 and over	13.4%	18.1%	7.2%
250,000-999,999	12.3%	15.7%	7.5%
50,000-249,999	11.8%	13.0%	10.1%
2,500-49,999	24.4%	22.7%	26.6%
Under 2,500	38.1%	30.5%	48.6%
All homes	100.0%	100.0%	100.0%

Distribution of tv heavier in major metropolises

The chart at left compares the proportion of U.S. homes located in cities of varying population with the location of television sets. There is a higher concentration of television homes in the larger cities. While 13% of the population is found in cities of 1,000,000 population and more, 18.1% of all tv homes are found in cities of this size. In the smallest U.S. communities, cities of under 2,500, 38.1% of the U.S. population resides. There. however, are found only 30.5% of all U.S. television homes.

4. What percent of television homes are able to receive more than one station?

SOURCE: A. C. Nielsen Co., January 1954

85% of U.S. tv homes receive <mark>more than one television station</mark>

The chart at right was compiled by A. C. Nielsen Co. for January 1954. Since more stations have come on the air in the intervening months, the pattern has shifted even more sharply toward a situation in which viewers have a choice of television programs. While no single market has more than seven channels specifically assigned to it, 2% of the population is shown here receiving nine to 11 stations. This is accounted for by sets located between major centers which are able to receive signals from several markets. The majority of sets, however, are those served by three or fewer stations; 55% are able to receive one to three television stations.

9-11	100%
	·
7-8	24%
5-6	6%
4	13%
3	28%
2	12%
1	15%
NUMBER OF STATIONS RECEIVED	PERCENT OF TOTAL TV HOMES

5. Is a trend toward multiple-set tv homes developing?

SOURCE: See below



9% have two or more sets

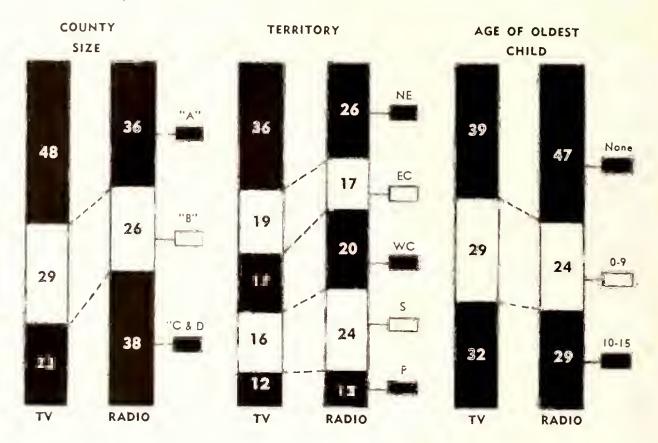
Study by Advertest Research in New York metropolitan area showed over 9% of homes had two or more television sets in working condition as of month of survey in May 1954.

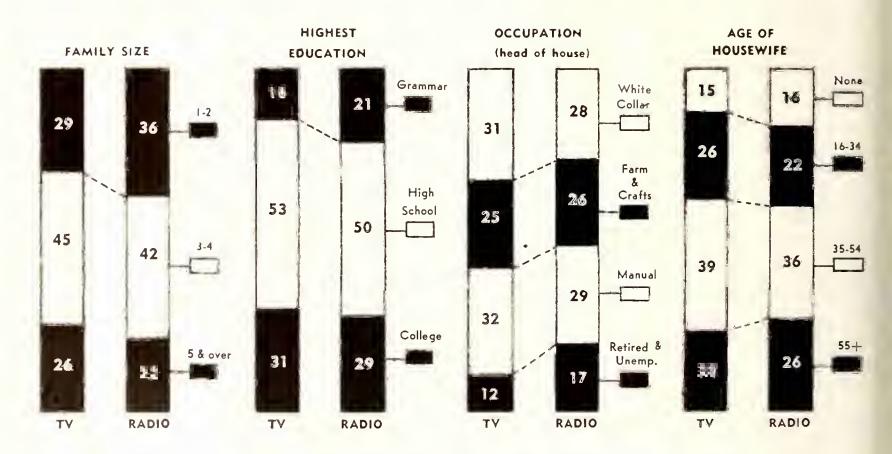
> Arizona State College study for Phoenix stations (KPHO-TV, KOOL-KOY-TV, KTYL-TV) showed 3.3% of homes in Greater Phoenix area have over one television set, January 1954



6. How do tv and radio families compare on a socio-economic basis?

SC-RCE: A. C. Nie sen Co., January 1954





Gaps between tv and radio families narrow as tv grows throughout the U.S.

A few seasons ago, when tv sets still cost \$400 and up, the tv home was far more likely to be an upper-middle class (or higher) family. Today, with set prices having tumbled, and tv having spread into almost two out of every three U.S. homes, the gaps between tv homes and radio homes are growing smaller. In other words, when you talk of tv homes in metropolitan areas you are in effect talking about radio homes, and you are comparing tv with itself.

However, there are still some important socio-economic differences worth noting in planning fall 1954 advertising:

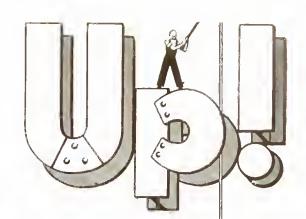
LOCATION DIFFERENCES: You still can't blanket the country with tv, no matter how you try. Radio is distributed almost evenly in all counties and major territories; tv is concentrated more in the most-populated counties (since these make up metropolitan markets)

and in the populous East and Midwest.

FAMILY DIFFERENCES: In the general pattern of comparison between tv homes and radio homes there are slightly more large families (on a percentage basis; not in numbers) in the tv group. That's because tv was bought first by families with kids, later by one and two-person families, as tv grew.

OCCUPATION DIFFERENCES: As tv grew, and moved downward in the penetration of the U.S. market from white-collar, middle-income families, the occupational gaps have narrowed. An examination of the chart above will show that the differences in occupation (which have a close relationship with income and education) are not very startling between tv and radio homes. Latest growths have been in homes of manual workers.





WORLD'S TALLEST MAN-MADE STRUCTURE!

KWTV

OKLAHOMA'S NO. 1 TV STATION!

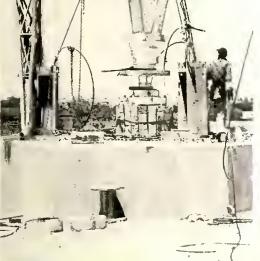
NO. 1 IN HEIGHT —1572-foot tower, tallest in the world!

NO. 1 IN POWER —316,000 watts!

NO. 1 IN COVERAGE —will bring viewing to Oklahoma areas never before served by television!

The first 35 feet of KWTV's massive tower (at left) swings into place. This section weighs 64,000 pounds. In the other picture workmen set the solid steel cap on a cluster of 21 porcelain insulators. The insulators are four inches in diameter.

NOW is the time to start **your** (sales) building with KWTV. Ask us for the complete story!



EDGAR T. BELL, Executive Vice Pres. FRED L. VANCE, Sales Manager



OKLAHOMA CITY

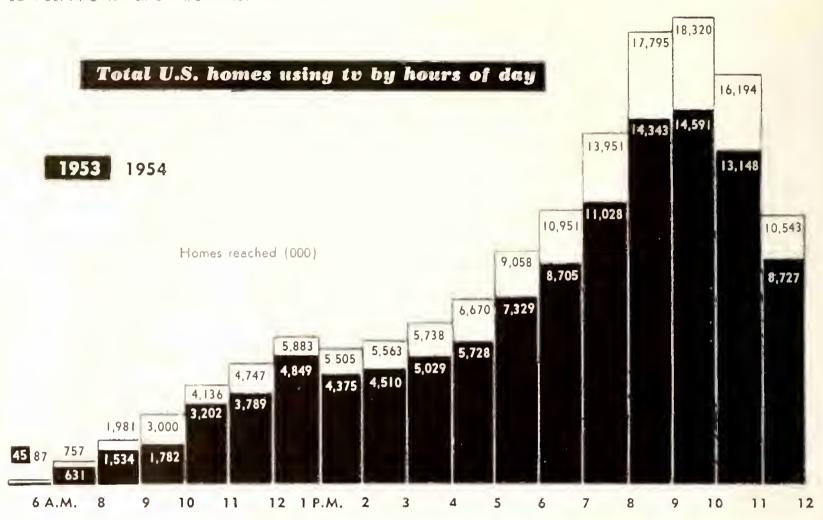
AFFILIATED MANAGEMENT KOMA CBS

REPRESENTED BY AVERY-KNODEL, INC.

II Television viewing habits

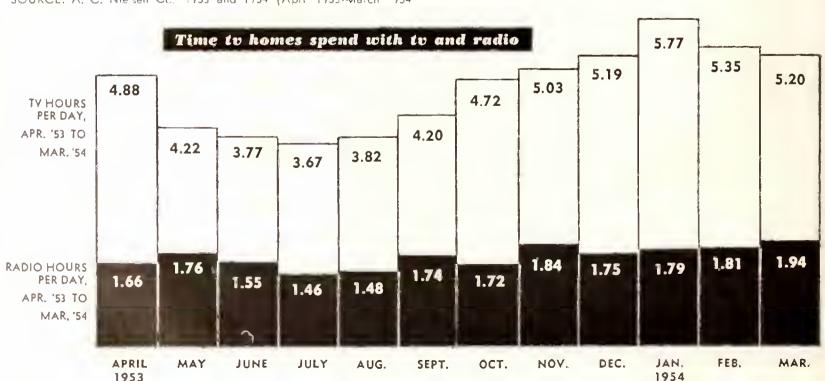
1. How does to viewing vary according to time of day?

SO RCE. A. C N. on C Mar h 954



2. How does amount of time tv homes spend with radio and tv compare?

SOURCE: A. C. Nie sen Cc. 1953 and 1954 (April 1953-March 954



NOTE Figures are expressed in fraction of whole hours, not in hours and minutes

playing the percentages pays off in Harrisburg

MARKET: Harrisburg is the leading "Quality Market" of Pennsylvania first in per capita sales, second in per capita income, third in drug sales, fourth in automotive and total retail sales.

RATINGS: 80% of the highest rated night time shows are on WTPA.... 60% of the top daytime shows are seen on WTPA. A full time program schedule build-ratings for shows, sales for advertisers.

CIRCULATION: In May 1953, only 37% of the homes in Harrisburg could receive television in April 1954, 66% of all homes have television receivers, with 94% conversion to receive local stations.

COLOR: 100% converted to network color since early in 1954, WTPA was the first station in Central Pennsylvania to transmit color. By December 1954, local color film and slide equipment will be installed.

PROMOTION: Every program is exploited to the fullest by all promotional media . . . air announcements . . . in daily newspaper advertising taxi eards billhoards and direct mail.

represented by Headley-Reed TV

WTPA

TELEVISION, HARRISBURG, PA.

3. How does to audience composition vary with the time of day?

O RCE American Rc ear 1 B eau, March 1954

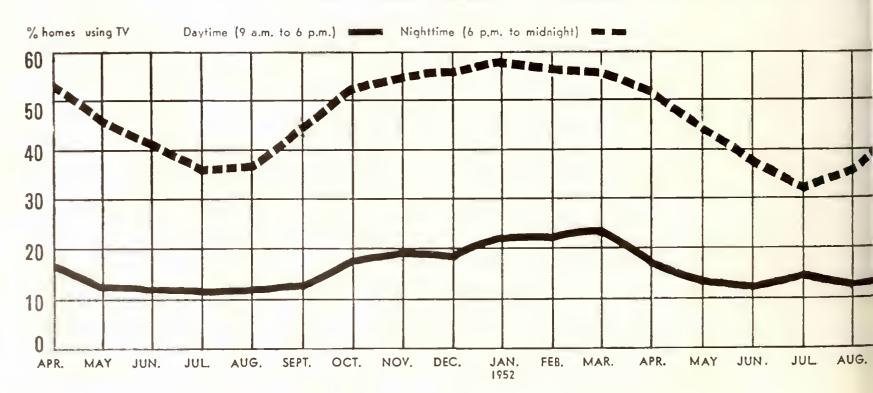
Audience composition, viewers-per-set: use them together

MONDAY-FRIDAY	MEN	WOMEN	KIDS (UNDER 16)	VIEWERS-PER-S
6-9 AM	<mark>29</mark> %	45%	···· 26 % ···	2.2
9-NOON	9%	57%	34 %	1.8
NOON-3 PM	15%	52%	33%	1.8
3-6 PM	14%	33%	53%	2.2
6 PM-MID. SUN. THRU SAT. (entire week)	33%	41%	26 %	2.7

Chart above, prepared especially for SPONSOR by American Research Bureau, is based on a socio-economic cross-section of U.S. viewers, not just a random sample. It reflects viewing in urban and rural areas in every U.S. county within 150 miles of a tv signal, thus has great significance for tv-minded agencies and advertisers. ARB's

James W. Seiler, director, gives this warning however: "It's important to realize that audience composition must be used in conjunction with viewers per set. There is a higher percentage of women in the daytime audience, for instance, but with a higher viewers-per-set at night that means more women per-1,000-viewing-homes at night."

4. What is the seasonal variation in television viewing in all U.S. radi



5. What types of shows were most popular this past season ('53-'54)?

SOURCE: American Research Bureau monthly average ratings, Oct. '53 to May '54

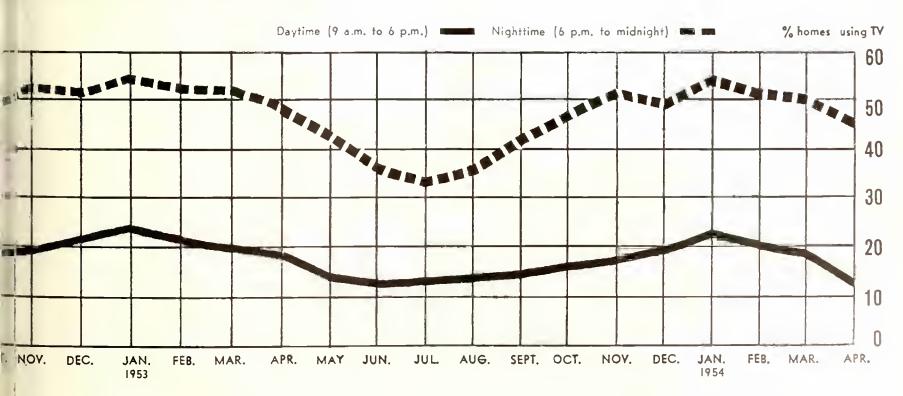
RANK	PROGRAM	NETWORK	SHOW TYPE	SPONSOR	SEASON RATING
1.	I Love Lucy	.CBS .	Situation comedy	Philip Morris	63.1
2.	Dragnet	NBC .	Detective drama	Liggett & Myers	61.0
3.	You Bet Your Life	NBC .	Quiz-comedy	Chrysler Corp., DeSoto D	iv 53.6
4.	Talent Scouts	CBS .	Talent search	T. J. Lipton	47.9
5.	Jackie Gleason	CBS .	Comedy-variety	Nestle Co., Schaeffer Per	; Schick 46.4
6.	Milton Berle	NBC .	Comedy-variety	Buick Motor Co	44.7
7.	Life of Riley	NBC .	Situation comedy	Gulf Oil Co	43.1
8.	Godfrey and Friends	CBS .	Variety-music	Toni; Frigidaire, CBS Col	u'bia; Pillsbury. 42.9
9.	Our Miss Brooks	CBS .	Situation comedy	General Foods	40.7
10.	Toast of the Town	CBS .	Variety-music	Lincoln-Mercury Dealers	40.2
The "t	op 10" figures above are for the	entire l'	953-'54 tv season. cor	nedian with his supporting acts. Vari	etv-music is a less precise

The "top 10" figures above are for the entire 1953-'54 tv season. The show type which appears most often is situation comedy with three of the top 10 shows falling in this category: "I Love Lucy," "Life of Riley" and "Our Miss Brooks." Show types with two entries each on the list were: comedy-variety and variety-music. Comedy-variety is used to designate the kind of program built around a

comedian with his supporting acts. Variety-music is a less precise term since it ranges from "Godfrey and Friends" to "Toast of the Town." Of the 10 shows three are on film: "Lucy," "Dragnet," "Riley." ARB's top 10 for '52-'53: "Lucy," "Talent Scouts," "You Bet Your Life," "Godfrey and Friends," "Dragnet," "Comedy Hour," "Star Theatre," "What's My Line," "Show of Shows," "Miss Brooks."

mes (April 1951-April 1954)?

SOURCE: A. C. Nie sen Co. (Nielsen Television Index 1951-1954)

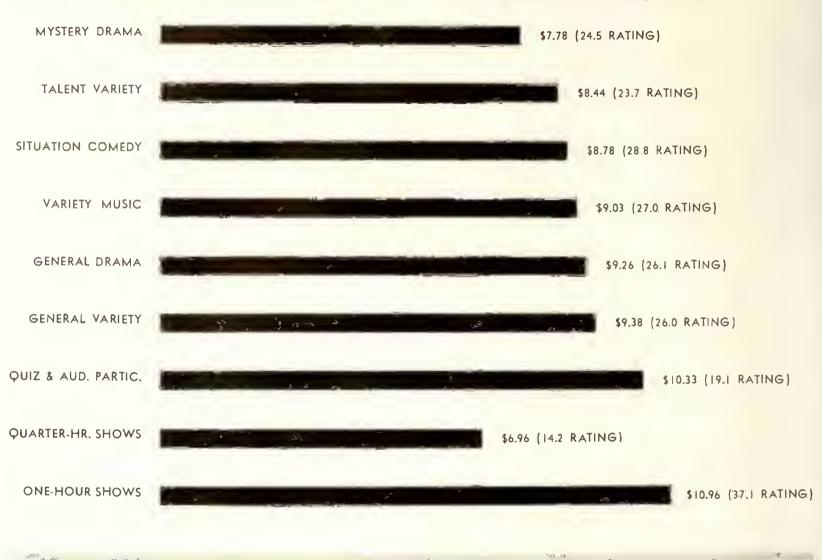


III Cost of television advertising

1. What's the cost-per-1,000 homes of network tv programs by types?

SOURCE: A. C. Nie sen Co.

Evening once-a-week half-hour show comparisons (two weeks ended 13 February 1951)

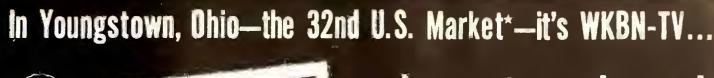


2. How much will color tv add to the cost of live b&w tv shows?

SOURCE: J. L. Van Volkenburg, president, CBS TV, speech at 4A's meeting. April 1954

1	B&W SHOW, CIRCA 19	958 (NIGHT 1/2 HOUR	1)
NO. STATIONS	TIME, CABLE COSTS	TALENT, PRODUCTION	COST-PER-M
100	\$58,000	\$25,000	\$2.31

	LOR SHOW, CIRCA	1958 (NIGHT 1/2 HOUR	.)
NO. STATIONS	TIME, CABLE COSTS	TALENT, PRODUCTION	COST-PER-M
100	\$60,000	\$31,000	\$2.54





138,218 TV households — almost a halfmillion viewers — naw receiving Channel 27 (Based on the May 15-21, 1954 ARB)

Of the two Yaungstown stations, WKBN-TV network and film programs are favorites. WKBN-TV has 4 af the first 5... 8 of the first 10... 12 af the first 15... and 20 af the 28 pragrams rated 19.0 or better!

WKBN-TV **local live programs** capture the first 9 positions . . . and take 9 af the first 10 ratings!

Program	Station	ARB Rating
Polka Party	WKBN-TV	16.3
Rucker's Rumpus Room	WKBN-TV	12.4
Grizzly Pete	WKBN-TV	10.8
Tip Top Clubhouse	WKBN-TV	9.7
Local Edition News	WKBN-TV	9.1
Rambling Reporter	WKBN-TV	6.7
News, 6:30 p.m.	WKBN-TV	6.6
This Week at Home	WKBN-TV	6.5
Sports-Weather	WKBN-TV	5.6
Kitchen Korner	Station B	4.3
	Program Polka Party Rucker's Rumpus Room Grizzly Pete Tip Top Clubhouse Local Edition News Rambling Reporter News, 6:30 p.m. This Week at Home Sports-Weather Kitchen Korner	Polka Party Rucker's Rumpus Room WKBN-TV Grizzly Pete Tip Top Clubhouse Local Edition News Rambling Reporter News, 6:30 p.m. WKBN-TV WKBN-TV

(Source: ARB — May 15-21, 1954)

*Source: 1954 SRDS Consumer Markets

WKBN-TV Channel 27

FULLY EQUIPPED FOR NETWORK COLOR-CASTING

Program	Station ARB Rate
1 1 Love Lucy	14445
2. Jackie Gleason	1444
3. Hit Parade	6
4. Godfrey & Friends	\4445
5. Red Buttons	WKBN-TV 30.5
6. Dragnet	WKBN-TV 27.6
7. Strike It Rich	Station B 27.0
8. Racket Squad	WKBN-TV 26.5
9. Our Miss Brooks	WKBN-TV 25.9
10. Toast of the Town	WKBN-TV 25.6
11. I've Got A Secret	WKBN-TV 25.3
12. This Is Your Life	WKBN-TV 23.8
13. Beat The Clock	Station B 23.8
14. Four Star Playhouse	WKBN-TV 23.5
15. TV Hour	WKBN-TV 22.7
16 Milton Berle	WKBN-TV 22 5
17. Martha Raye	Station B 22.5
18. Meet Millie	Station B 21.7
19. Comedy Hour	WKBN-TV 21.6
20. TV Playhouse	Station B 21.6
21. Two For The Money	Station B 21.6
22. My Friend Irma	WKBN-TV 20.5
3. Place The Face	WKBN-TV 20.5
4. Studio One	WKBN-TV 20.0
5. Make Room For Daddy	WKBN-TV 19.7
6 Diaulas / =	17.5
7. Big Story	WKBN-TV 19.5
8. Dollar A Second	Station B 195
(Source April	WKBN-TV 19.0

(Source. ARB — May 15-19, 1954)

Represented Nationally by Paul H. Raymer Co.

CBS . DUMONT . ABC

3. What are some typical talent-production costs for network tv shows? †

SOURCE: Network Tv Comparagraph which appears in a ternate ssues of SPONSOR. These represert 53-54 season prices

WYSTERY-CRIME-DRAMA	AUDIENCE PARTIC, & PANEL			
THE WEB\$11,000	WHAT'S MY LINE? \$9,500			
ROCKY KING	I'VE GOT A SECRET\$8,000			
PLAINCLOTHESMAN \$8,000	THE NAME'S THE SAME \$7,500			
MAN BEHIND THE BADGE\$14,000	PLACE THE FACE\$11,000			
MARTIN KANE	DR. I. Q \$4,000			
SUSPENSE\$13.500	BREAK THE BANK\$12,500			
DANGER\$10,000	TWO FOR THE MONEY\$12,000			
MAN AGAINST CRIME (film)\$26,000	STRIKE IT RICH			
BIG TOWN (film)\$21,000	NAME THAT TUNE\$12,000			
JUSTICE\$17,500	DOWN YOU GO \$6,000			
DRAGNET (film)\$25.000	DOLLAR A SECOND\$10,500			
MARK SABER (film) \$9.000	VARIETY-COMEDY			
SITUATION COMEDY	SAT. NIGHT REVUE (per 30 min.)\$15,000			
I LOVE LUCY (film)\$35,000	TOAST OF THE TOWN\$30,000			
MR. PEEPERS	GODFREY'S FRIENDS \$45,000			
BURNS & ALLEN (film)\$25,000	JACKIE GLEASON (total hour)\$72,000			
MEET MILLIE (film)\$20,000	COLGATE COMEDY HOUR\$70,000			
I MARRIED JOAN (film)\$23.000	DAVE GARROWAY SHOW\$25,000			
MY LITTLE MARGIE (film)\$22,500	SERIAL DRAMA			
MAMA\$22,500	LOVE OF LIFE			
MY FRIEND IRMA\$28,000	SEARCH FOR TOMORROW \$8,500			
OUR MISS BROOKS (film)\$26,000	GUIDING LIGHT\$10,000			
THE GOLDBERGS\$18,500	HAWKINS FALLS (per 1/4 hour) \$3,500			
GENERAL DRAVIA	SECRET STORM\$10,000			
	JUVENILE SHOWS			
GOODYEAR PLAYHOUSE) PHILCO PLAYHOUSE) \$32,000	DING DONG SCHOOL (per 30 min.) \$1,160			
ROBERT MONTGOMERY\$35,000	HOWDY DOODY (per 15 min.) \$1,600			
FIRESIDE THEATRE (film) \$20,000	SPACE PATROL\$6,500			
KRAFT THEATRE\$20,000	SKY KING (film)\$19,000			
FORD THEATRE\$23.000				
LUX VIDEO THEATRE\$20,000	NOTE: Prices for many film shows are not actual cost of production, but represent the av-			
SCHLITZ PLAYHOUSE (film)\$26,000	erage cost per show over the full season, including both originals and reruns. Resulting price			
YOU ARE THERE\$20,500	per show may be only 50-70% of real production cost.			
<u> </u>				

fAll figures refer to weekly ests except where otherwise indicated.

REPRINTS OF TV BASICS are available on request. Special price for quantity orders

Vice President, Walter Hagen colf, Division of Wilson Sporting Goods Company, says:

"To me, the most significant characteristic of the Grand Rapids area—is growth.

That characteristic was evident when we established our business here in 1939.

It is just as evident today in every economic direction. WOOD-TV is the natural outcome of this sound, area development... and will be a potent factor in its continuance."





WOODland-TV is big territory!

In growth — Walter Hagen Golf is a typical Grand Rapids industry. Production has increased to approximately half a million clubs a year. In golf — it's unique. Walter Hagen equipment is sold only by golf professionals. It's made by golfers, too! But that's not surprising in WOODland-TV...an area famous for fine courses.

In summer, WOODlanders share the fairways with millions of tourists — who spend an

estimated \$200.000,000* in Western Michigan annually. Retail sales skyrocket — in the primary Grand Rapids area; in Muskegon, Battle Creek, Lansing and Kalamazoo. And this rich market is all yours, with WOOD-TV — first station in the country to deliver 316,000 watts from a tower 1000' above average terrain. For top coverage of Western Michigan — select WOOD-TV — Grand Rapids' only television station!

*U.S. Department of Commerce

WOOD-TV

GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY . NBC, BASIC; ABC, CBS, DUMONT, SUPPLEMENTARY . ASSOCIATED WITH WEBM-AM AND TV, INDIANAPOLIS, IND. . WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. . WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGE!

IV Television's billings

1. How much money (gross) has been invested in net tv ('49-'54)?

SOURCE: Publishers Information Bureau

NETWORK	1.949	1950	1951	1952	1953	1954 Firs <mark>t</mark> 4 Months
ABC &	\$1,391,991	\$6,628,662	\$18,585,911	\$18,353,003	\$21,110,680	\$10,478,129
CBS	\$3,446,893	\$13,011,831	\$42,470,844	\$69,058,548	\$97,466,809	\$42,980,081
DIN	\$955,525	(No report)	\$7,761,506	\$10,140,656	\$12,374.360	\$4,827,665
MBC	\$6,500,104	\$21,185,692	\$59,171,452	\$83,242,573	\$96,633,807	\$41,642,160

YEARLY TOTALS

1949

\$12,294,513

\$40,826,185

1951

\$127,989,713

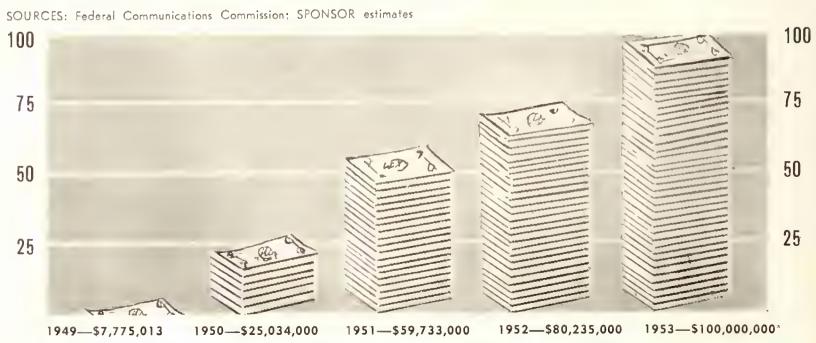
1952

\$180,794,780

1953

\$227,585,656

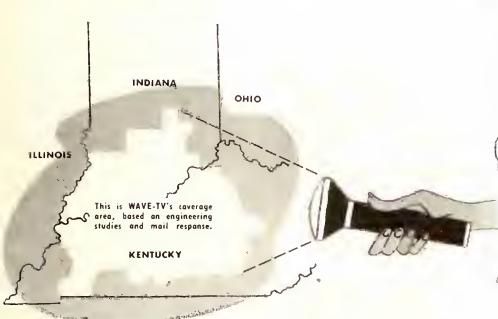
2. How much money have advertisers spent for spot tv time ('49-'54)?



Dollar figures show national spot revenues of stations $\Lambda FTER$ trade discounts of frequency and dollar volume: BEFORE commissions to reps. agencies, brokers.

"SPONSOR estimate based on television industry and rep forecasts.





f you're searching for the biggest TV AUDIENCE in Kentucky and Southern Indiana—
ASK YOUR REGIONAL DISTRIBUTORS!

Go ahead!—telephone your distributor in Louisville—

then in Evansville (101 air miles)—

then in Lexington (78 air miles).

Ask each "What TV stations do your neighbors prefer?"

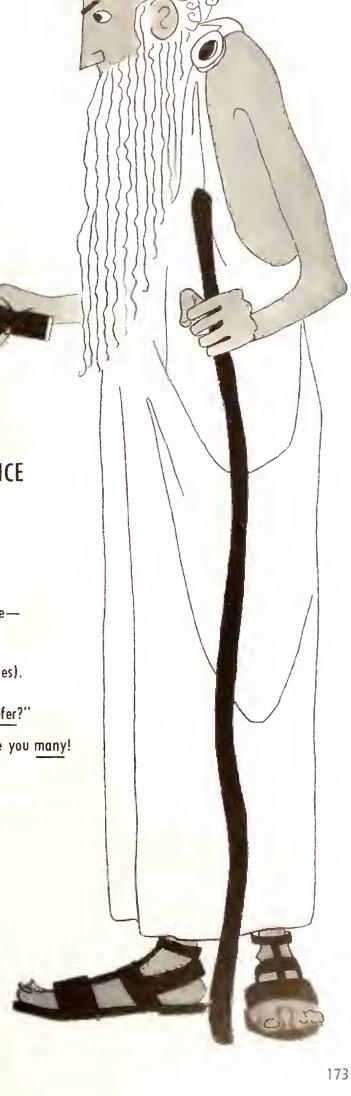
The calls will cost you a few dollars, but may save you many!

WAVE-TV

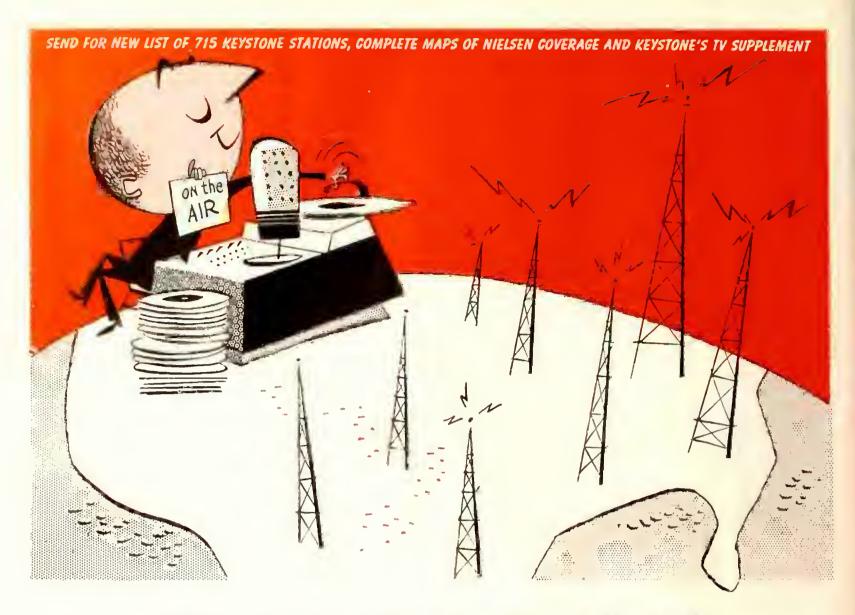
CHANNEL 3 - LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT
NBC SPOT SALES, Exclusive National Representatives



LIKED OF DIOGENES



Want to Build Your Own Radio Network?

Trouble with wired network advertising sometimes is that it covers you where you don't need it and leaves you bare where you could use a blanket. Us . . . why we have a network that's as flexible as a pair of hollow legs filled to the knee caps with Old Grandad. Flexible enough? You can build your own network. It's simple. List the markets where you want strong, complete coverage . . . extra merchan-

dising arms and legs to tell and sell the dealers... to get displays onto and into the windows.

We'll take your list and furnish a network that will prove to you that Keystone is the most radio-ACTIVE network in America and the most flexible. Call us, write us, wire us. We'll help you build Your own radio network to follow your specific sales pattern . . . "tailor-made" for your markets.



This Comparagraph appears regularly in alternate ssues. It will appear west 9 August 1951

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 12 July 1954

8			NDA	Y		MON	DAY			TUE	S D A Y			WEDN	ESDA	Y		THUR	SDAY			FRI	DAY		SAT	URDA	Y	
RB		(85)	MIRE CALLE	uec	ABC	CB5	mB5	MBC	BBC	CBS	MBS	UBL	RBC	CBS	MBS	MBC	RBC	CBS	MBS	nec	RBC	(B5	MBS	TIBC	RBC	(BS)	MB5	uec
Hee more h F Lord! kebis 110% L&N Paul He Beltons H	lard. Widout 189N	My Beal Fixey Cu.	School Mig dr elioil's fiest stds on stds on stds on stds on stds on the Line With Canetdias	American Forum of the Atr Wash	No nethork rettles m f 4-0:3u	A Jaskeet news Metropolitan Life 311 to r 1 YAR 21850 Dwight Cock's Gust Best N m-1 1,		Np actwork sarrice Mel Alian-Russ Hadges, sports co-op N ni L	No neiwork service m- d-1.30	A Jaskson niwe Vicimpoliton Life in-f (see mint) YAR Dwighl Cook's Guett Book		No actwork service Mai Allen-Rusa Hedges, sparts co-op N m-f L	No nelwork retyles m-f 6-6:30	Jackson nave orietropoliten Lare m i tere mani Y & R Owighi Cook's Guest Book N m-i L	No balwork	No network service Mel Alles - Russ Hadges, sperts co-co m-f L	Np nelwork restice m (6 6 50	A Jaskson news Metropolitan Lites m-f lete mont YAR Owight Cook's Guest Beek	No network	No actwork service Mai Allen-Surs Hadges, sparts co op N m-f L	No aelpoik tersice m-f 8 8:39	I Jacoson asw licinopolitan Lin m f Isse mont YAR Dwight Cook's Dusst Book	No petwork	No network service Mal Alies Russ Hadges, sports co-op	Pop Concert	N Lou Cloff! N Bemo Irem UN	Fred Grunteld's Musicel Almana Vai [.ec.]	H V Kallsobers N 00-00 V
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utes and, explanations to help you use this chart

Sponsors listed alphabetically with agency and time on air

AFail, Furmiu, Feinet; 51118, 3c.F 10-10:16 pm Allie-Cholmors, B 8 Gittles: NBC, Bat 1-1:30 om Amass Rafrig., Moory, Lee & Marshall CBR, Tu-

Amer. Galry Aten., Campbell-Mithun; NBC, F Amer Homa Prade., John P Murray CBS, M P 12.30-1 pm, MHS, M W 7.30 45 em; NBC, all days \$-5.30 pm

Amer. Oll Ca. Jia Keta (218 M. I. 5.15 S. pm., 1718, Sun 1 20 5 30 pm.

Anier Seinly Raise, McConn Erlekron ANC. Sun Anheuser-Bussh, D'Arry AltC, M F 0.80-45 pm Assemblies et God, W, F, Bennett, AltC, Sun 10:36-11 om

Bour & Block, Hurnett CHN P 3 50-45 pm Bell Tologhome, Ayer: NBC, M 6-5:10 gm Boltons, Ollan & Brunner ABC, Sec 4:15-30 pm Billy Greham, W P Bannati ABC, Nun 3 30-4 pm Bridgeperl Brass, Ifecard, Mith T. 'Th 4 a 70 pm Bristol-Myers, 10'NN CBN P # 30-th pin; Yall-CHN TV, Tb, sh F 10 10 15 am

Compana Sales Co., Wallers Forry-Honly CBS, M. W., oil 19 10-10:15 em

Curantice, Frein Westy 1'88, Sai 14.30-1 pm; ABC, M-P 10:45-11 mm Carter Preds., Belos: NBC, M, Th, F 5 5:15 pm ell nkt City, Sat 1-1:39 pm, M 4 5:39 pm Chevralet Meters. Campbell-Ewald NBC, To, F 3-8 15 pm

Christian Sat. Church, Glenn-Jerdan Stoetzel. MBS, Sua \$30-10 sm Christien Sc. Mositer, Walton Busserfield: ABC, Tu 9:45-10 pm Church of Christ, Martin & Co : ABC, Sun 1-1:30

CIO, Ifrom J Kaulman ABC, M-F f-f-15 om Cillas Serviss, Ellington: NEC, M *10-10 pm Cillas Serviss, Ellington: NEC, M *10-10 pm Cilntan Feets (Show Crop), Masem: CRS, M, W, M F (0.50-45 cm, L) T T T 1-45-8 cm

Credit Union, JAT MES To 6'66"10 pm, Sun 4.55-5 pm

Calgate-Pelm. Prot. Sherman A Serquette CBS, Tu 9:39-9 pm; Lan CBS, Tu 10-19-15 pm; Faty: NHC, M F 11-11-15 am; 5:30-45 pm Continental Bkg., Beim CBS, M.F 11:40-45 am

Helene Curlle, G Hast CBS, Sat 11 15-30 am Dawa Bible Studants, Wro Glesson, MBS, Sun O-Bots Meter, BRDO NBC, W 4-4:50 gm Dedge, Great: NBC, Th 8 8:30 pm

Firestone, Bayency & Sames: ABC, M S:30-9 pm Floride Citrus Commission, JWT MUS. M F 11 Ferd Sistor, JWT CBS, 31, W F 1:45-6 om

Feed Notes, JAT CBB, 31, W F 170-8 om: 6 Canaral Faces, M&D CBB, 36-F 18-12:13 om: 8 215 ma; F15-41 CBS, M-F 1-112 pm; Sm. 8550 om; X&H CBS, 84-15-5 pm; M&D NH2, TE 80 nm; Y&R NHC, M-F 10-30 65 mm; YHM, W S 530 pm

Ganaral Mills, D.F.R. AHC, M. W. F. 5:55-6 am; 8:10-25 pm; 4-25-10 pm; T. 30-65 qm; Knor Bower, All', W. W. F. In 25-15 cm; W. F. 3-3-15 pm

General Motors, Kudnar: ABC, M 3 6 15 pm; Frigideira, FC&H, CBS, Tu, Th, all F 10:50 45 cm

Harrison Prade . S. Cardeld, MBS, Sua 5 5.30 nm Hesling Waters, 1mm., White &dr : ABC, Sun 2-2:50 am int'l Colluration, FCAH: CHS, M, W, sit F 10 30-

lot'i Barroster, Y&R: NBC, M-F 7 1:15 om Jackron & Perkins, Maxwell Sackhelm MBS, Tu ; 30-45 um

13-5 b or 15-5 b

Knomark Mtp., Emil Mopul: CBS, M. W. all P. 10:15-30 am Lamen Prods Advisory Board, McCann Edickonij Letture, form John Colon, MICS, T. 'Dr. 11,30 In

Nobi Core., BBDD: CR8, Set 11-11.15 am Nortic Co., FAP: ABC sit Set 10:80-11 am O'Cader, Turner: ABC. M. W. F 9-19 am Lever Brus., JWT CBS, M 9-10 pm; McCann Srinks to CBH, At, W, etc F 11-11-15 am CBS, M, W, Th 5:15-An nm Uspett 9 Store (Charterstein Plantingham & Walth Nitt, Tu 9-9-30 per; 1'114, M 9-9-30 Pan American Coffan Bur., Cunningham & Welch:

NIIS, TU, TH 5-F 30 pin Pel Milk Ce., Carduer, NBC, Sti 10:30 11 am Philis Garge, Burchler; ABC M-F 5-10 am, M-Th 10:30-35 pm Thes. J. Lipsen TAR CBR, Mon A 40-4 pm Loriffard, LAN Attit, Sua die 15 pm., Sun 9 % Co pm., Mitts, M P 11 fb 12 m., Clis, Sai 9-9-30 pm. "Th 10 50-35 pm Phills Mertle & Ca., Blow: CDS, Sun 1-10-1 pm; Plilabury Mills, Lao Durned: CHS, M-Th 3-30-46 pm; M-Th all F 11 15-30 alu; Campboll-Milhou: CDB, M-F 6 38-46 ann Lutheren Laymen's League, Gothem: MBB, Bun 1:30-1 pin

Manhattan Sone (Sweethaart), Reholdaler, Beck & Wetter, NBC, M F 1:35-5 pm Matropalitan Life YAR CB8, M-F 4-0:15 pm 3-3 15 pm; NBC, M-E 1:30-3 pm; M-F 10.45-11 sm; MBS, M-F 12-13:16 pm

Prester & Osmbin, BaB: Compton, D-F-6, YaB, 1719, M-P 11.45-18 o; 1-2 pm; 1:10-10 pm; 1.15-20 pm; 1:10-30 pm; 13:0-30 pm; 13:0-30 M-P 3.5-30 pm; Predintisi Lile Ins., Calkins & Boldes, Carlock, McClinton & Smith: ABC, M. F 11:23-80 pm Miller Brewing, Meditaton: MBS, T, Th, 12:20-30 pm; M. W. F 9:25-30 pm McClinton & Baltin, Adr. and Applica MBS, Radia Bibs Class Staniny G. Seynton MBS, Sun 10-10-30 am Radia Dhresh of Sed. Huntington Paramico: ABC, Sun 10-30-1 cm RGA, JWT. NBC, F 0-30 pm Minneseta Mining & Mfg., BBDD Cti5, M. W. Male Prode Corp., Roche, Williams & Cleary:
MBS, To 1:30-45 pm
Murine Co., HBHO MBS all Th 7:50 it pm Mulusi of Omaha, Hoxell & Jacobs MBS, Sun 0.30-42 pm Net'l Sievit, Burnett CBS, To 4-6-60 on; To Th air F 11 11:15 am

RGA. JWT. NBO, F 1-120 pt.
Raiston-Perian Ca., Bromi. ABC, Sai 10 30 tl am

R J. Raysadds Tab., Paty Milk M, Th. Th. F

a Nai but Hallit-Message Plant. NHV Sar

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Serutas, Kiessae: NBC, M-F 2:16-66 am

Scholl Mfc., Donahue & Coe: CBS, Sai 12-12-05 n; 51BS, Nun 5 6 30 pm Skrily Dil, Henri, Burst & McDonald; NBC, Mc-Star-Kiet Tune. Rhonder & Datts: CBS. M. W. Stale Farm Mutuel, Needbam, Louis & Brorby: Mild Sai 5.42-55 pm; Nun 5-55-0 pm

Burling Orug. D.F.S. ABC. M.F 10-10:25 am; NBC. M.F 4:15-45 pm Blewort Warner Corp., MacFarland, Aveyard: NBC, T. Tb, F 9.30-36 pm Bus Oil Co. Hewill, Opliry, Senson & Mather', NBC, M.F 5 85-1 om Swift & Ca., JWT: ABC, M.F 5-16 am Table Frade, Illeder, Polarite & Brown, ABC
Sit 10-10-30 om Tolarite & Brown, ABC
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France, E. Sudore; ABC, Sat 8-8 pm
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The distribution of Sat 8-8 pm
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THOUGHT FOR FOOD merchandisers

Week by week food advertisers prove, with renewals, the effectiveness of the guaranteed, consistent, chain-wide

WPEN-PENN FRUIT Co. merchandising plan, Band Bread hos renewed far a third cycle; Brock's Frazen French Fries for a secand cycle, as has La Raso Spaghetti Praducts and Wilson's Ideal Dog Faad . . . and now, also, Endust, Mrs. Schlarer's Mayannaise and Missian Beverages have jained

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Represented nationally by Gill-Perna, Inc. New York Chicago San Francisco Los Angeles



TOM CARSON ...

America's top ranking advertisers place time in Carson's early morning 12:15 "Breakfast a la Carson".

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JANE STEVENS ...

Winner of 1953 Cleveland AFTRA Award and Erma Proctz National Award for ontstanding achievement in the finest of women's programs.

BRUCE McDONALD ...

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Sets new records with his personal appearances..., recently attracted 25,000 people.

TODD PURSE ...

Musical authority who stirs up new business with a disc show for all age groups.

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CLEVELAND'S COMPSTATI



RADIO COMPARAGRAPH OF NETWORK PROGRAMS

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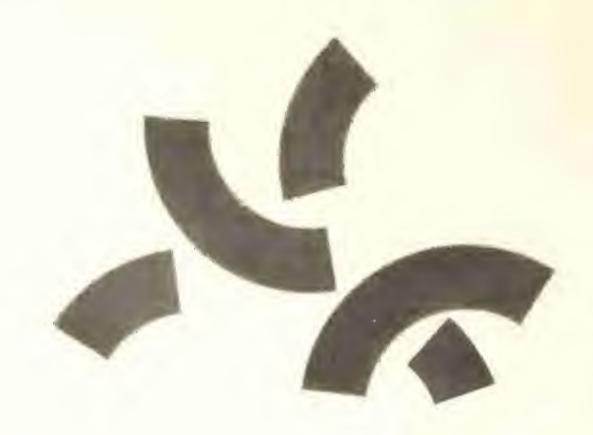
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Each frame – each scene in the print must be perfectly matched to assure an outstanding film production. Leading producers, directors and cameramen know that Precision processing guarantees that individual attention.

Skilled hands and exclusive Maurer-designed equipment are teamed to bring these perfect results to each Precision print. Even more important, continuing research constantly improves techniques that are already accepted as unequalled in the field.

In everything there is one best...in film processing, it's Precision.



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film

FILM REPRESENTS OVER HALF OF LOCAL PROGRAMING

Here are some of the important questions you will find answered in the six pages of this report

Q.	What percent of all local programing is on film?	1
Q.	What type of film do stations use? page	2
Q.	How much nighttime network programing is on film?	2
Q.	How big an audience can reruns of film shows get?page	อี
Q.	How many episodes in a season's film cycle are missed?page	4
Q.	What do station men think of reruns?page	4
Q.	How much time is left for film outside network hours? page	ā
Q.	What should you look out for in buying film?page	•

I The extent film is used in television

1. What percent of total programing hours of tv stations is on film?

SOURCE: Questions 1-4 on these pages are answered by charts adapted from NARTB 1954 report on fim. NARTB surveyed 120 ty stations perating before 15 May 1953 in markets of varying size. Week surveyed was 7-13 June 1953 60 stations replied.

STATIONS REPLYING	TO QUESTIONNAIRE	% LIVE HRS.		LOCAL HRS. (TOTAL)	NETWORK HRS.
Group 1	8 stations in markets up to 50,000 tv families),	.18.1%	45.9%.	64.0%	. 36.0%
Group 2	(9 stations in markets of 50-150,000 tv families)	. 22.4%	. 23.4%.	45.8%	. 54.2%
Group 3	(28 stations in markets of 150-500,060 tv families)	. 21.0%	25.3%.	46.3%	. 53.7%
Group 4	(6 stations in markets of 500,000 1,000,000 tv families)	. 22.6%	.32.1%.	54.7%	. 45.3%
Group 5	(9 stations in markets of 1,000,000 or more tv families) . ,	. 31.9%	40.4%.	71.8%	. 28.2%

Many admen have wondered just how much time tv stations devote to local-level film programing of all types. The answer is contained in the NARTB-compiled chart above; it may be a surprise to many. All stations do more film programing percentagewise than live, regardless of market size. Oddly enough, stations in the largest mar-

tions in the smallest tv cities, due usually to the fact that they go on the air earlier and stay on later. "Film" programs above include syndicated program series, feature movies and Westerns, short subjects, newsreels, "free" tv films

2. How many hours of local programing by tv stations are on film?

SOURCE: See question 1.

STATIONS	REP	LYING	HRS.	TOTAL FILM HRS.
Group	1	stations	10.37	26.54
Group	2	stations	21.43	22.39
Group	3	stations	23.20	28.03
Group	4	stations	24.01	34.02
Group	5	stations	32,50	42,20

More "program" hours mean more "film" hours

kets have almost the same percentage of film programing as sta-

As chart at left shows, the bigger the market the more hours per week stations are on the air. But even though the largest to outlets in the largest markets air more than twice as many program hours as the smallest outlets, film shows continue to play an important role, exceeding live programs in number of hours in every case. Thus, local film programing is ahead on two counts: (1) the percentage of local time that is devoted to film; (2) the number of local film hours as compared with the number of local live hours.

3. What percent of all local programing does film represent?

SOURCE: See question

STATIONS IN STATIONS IN STATIONS IN STATIONS IN Group 3 Group 2 Group 4 Group 5 Group 1

This chart again shows that stations find film a low-cost, profitable form of local programing. Stations in every size markets use film for better than half of their local programing. Stations with the smallest coverage area rely on film more than any other size station,

programing an average of 72% of all local origin telecasts with film. Next heaviest film users on a percentage basis are stations in markets of 500,000 to a million tv families. These stations use film for 59% of their entire local programing hours.

^{*}Percentages in these two columns are of total programling hours

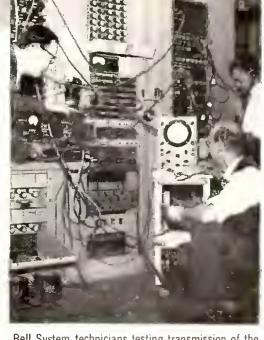


What makes her blush?

The color camera can pick up the slightest change in an actress' complexion. But unless the radio relay and coaxial cable routes that carry this picture are specially equipped, her blush would never reach the nation's screens.

It is a big job to install new equipment, necessary for color transmission, along thousands of channel miles in the Bell System network. Personnel must also be trained in the new techniques of transmitting color signals.

But the work is well under way, with facilities now serving an increasing number of cities with color television. The Bell System will keep pace with the industry's needs for color television networks.



Bell System technicians testing transmission of the color signal over radio relay facilities.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

4. What type of film do stations use (by weekly hours and percent)?

SOURCE: See que ton 1.

	FEATURE FILM HRS.	SYNDICATED FILM HRS.	SHORT SUBJECT FILM HRS.	FILM SHOT By Station	FREE FILM:
Group 1 stations	12.04 (44.8%)	9.41 (36%)	1.55 (7%)	.08 (.7%)	3.07 (11.5%)
Group 2 stations	9.26 (41.7%)	8.33 (37.7%)	1.33 (6.8%)	.55 (2.6%)	2.32 (11.2%)
Group 3 stations	12.57 (46.3%)	10.53 (38.8%)	1.50 (6.5%)	.11 (.6%)	2.12 (7.8%)
Group 4 stations	21.27 (63.1%)	6.40 (19.6%)	3.10 (9.3%)	.29 (1.4%)	2.16 (6.6%)
Group 5 stations	29.03 (68.5%)	7.30 (17.7%)	3.58 (9.4%)	.26 (1.1%)	1.23 (3.3%)

5. How much nighttime network programing is on film?

SOURCE: SPONSOR's Comparagraph of Network Tv Programs for May 1954

NETWORK	LIVE HOURS WEEKLY	FILM HOURS*	TOTAL HOURS LIVE & FILM	% FILM IS OF TOTAL
ABC	171/2	71/2	25	30%
CBS .	221/2	4	261/2	15%
DTN	151/4	0	151/4	0%
NBC	191/4	53/4	25	23%

6. How many nighttime half-hour shows are on film?

SOURCE: SPONSOR's Comparagraph of Network Tv Programs for May 1954

NETWORK	TOTAL NO. 1/2+HOUR SHOWS WEEKLY	NO. ON FILM*	% ON FILM
ABC	30	15	50%
CBS	36	8	22 %
DTN	18	0	0%
NBC	13	11	31%

^{*} Does not include shows which are partially film.

26% of night half-hour shows are film

A comparison between the proportion of half-hour shows on film and total nighttime programing on film shows the strong trend on networks to half-hour film shows. Live nighttime variety shows and hour dramas lower the percentage of film programing in total nighttime network programing. ABC's ratio of film to live among half-hour shows is 50% film; of total nighttime programing, 30% film. CBS has 22% of half-hour nighttime shows on film, 15% of all programing; NBC has 31% of half-hour nighttime shows on film, or 23% of total nighttime programing. Du Mont is the only network that programs live only.



II Reruns of film programs

1. How big an audience can reruns of film shows get?

SOURCE. A. C. Nielsen Co. Analysis of Repeat Films, December 1953 done for ABC, CBS, NBC film quisions.

Summer ratings of film reruns higher than shows run for first time in summer

SHOWS WHICH HAVE FILM RERUNS

WINTER: Ratings		SUMMER: Ratings mas of same sho	
High Show:	46.7	High Show:	40.9
Low Show:	12.9	Low Show:	14.6
AVERAGE ALL	.: 33.9	AVERAGE ALL:	28.0

5.9 rating points

CONTROL GROUP WITH NO RERUNS (for comparison)

WINTER: Ratings trol group of s		SUMMER: Ratings replacement shows run first time				
High Show:	56.6	High Shows	39.4			
Low Show:	13.3	Low Show:	12.0			
AVERAGE ALL	31.6	AVERAGE ALL:	24.0			

7.6 rating points

Share of audience film reruns higher than shows run for first time in summer

SHOWS WHICH HAVE FILM RERUNS

film shows	shows
winter: Share of audience of original run of film shows	ence of reruns of same shows

The A. C. Nielsen Co. made a study of the audience that the original run of a film show commands during winter compared with a rerun of the show during summer. Nielsen than took a control group of shows falling into the same program categories as the film shows for comparison, checking the size of the audience these

CONTROL GROUP WITH NO RERUNS (for comparison)

WINTER: Share of audience of control group shows	SUMMER: Share of audi- ence for replacement run for first time
48.4%	50.2%

commanded as first runs in winter compared with their replacement shows in summer. Nielsen found (1) the average non-repeat show lost more rating points than the average film rerun in summer; (2) film reruns during the summer had a higher share of audience than original runs in either winter or summer.

2. Is there a big audience loss when some people realize a show is a rerun?

SOURCE: See question 1.

Average rerun loses less andience than summer first run shows

SHOWS WHICH HAVE FILM RERUNS

WINTER: " of store of original ran of fi	hn show	SUMMER: % of a of rerms of same which stays tun	shows	
High Show:	97%	High Show:	96%	
Low Show:	75%	Low Show:	77 %	
AVERAGE ALL:	90%	AVERAGE ALL:	89%	

A further Nielsen study showed that more viewers stay tuned in to a film rerun after they realize that it's a rerun than stay tuned in for the control group of first-run summer replacement shows. The average CONTROL GROUP WITH NO RERUNS (for comparison)

WINTER: % of a of control group stays tuned*	which	SUMMER: % of audic of replacement shows wl stays tuned*			
High Show:	95%	High Show:	95%		
Low Show:	83%	Low Show:	83%		
AVERAGE ALL:	90%	AVERAGE ALL:	88%		

of all rerun films tested commanded 89% of the audience, which stayed tuned in for 25 out of 30 minutes. The average replacement show from control group kept 88% of viewers for that time.

[&]quot;For 25 out of 30 minutes

3. Will viewers watch a rerun film show they've seen before?

SOURCE: See Question 1

% OF RERUN SHOW AUDIENCE WHO HAD SEEN THE EPISODE BEFORE	%
% FIGURE ABOVE IS OF AUDIENCE WHICH WATCHED THE FIRST RUN	%

Just as millions of Americans will go to a movie or a play more than once so millions of televiewers will dial the repeat episodes of a tv program they've enjoyed. As the Nielsen study of rerun programs indicates, an average of 41% of those homes tuned to a repeat film show have seen the show before . . . but watched it again.

This figure compares favorably with the size of the original audience tuned to the first-run of the program. An average of 34% of the viewers in the original audience, according to Nielsen, return to watch the repeat showings. Concluded Nielsen: "Use of repeat film shows does not significantly affect audience levels in tv."

4. How many episodes in a season's film cycle are not seen by viewers?

SOURCE: A. C. Nielsen and CBS TV Film Syndication

Nearly 90% of audience sees less than 50% of shows

PERCENT OF VIEWING HOMES	NO. EPISODES VIEWED	AV. NO. EPISODES PER HOME
2%	16-21	16.2
10%	11-15	12.5
24%	6-10	7.7
64%	1-5	2.2

In a special study of a 21-week film cycle, A. C. Nielsen learned that only a handful of viewers—2%—saw more than 16 episodes in the program series. On the other hand, most viewers missed a large number of episodes. Some 24% of the audience saw an average of less than eight programs; some 64% saw fewer than three shows. The point: the first-run of a show, apart from all consideration of tv's steady growth in both markets and tv homes, does not exhaust a program's opportunity. And, as the chart above shows, even if they have seen a film show before when it's being shown in rerun the chances are good that the viewers will stay.

5. What's the judgment of station programing men about reruns?

SOURCE: ABC Film Syndication Inc. survey of 80 tv stations, first quarter 1954

STATIONS CARRYING 1-5 RERUNS	0
STATIONS CARRYING 5-10 RERUNS 99	0
STATIONS CARRYING NO RERUNS	0

Majority of stations carry rerun film series

More than eight out of every 10 U.S. television outlets, including those in the largest and oldest markets, carry one or more rerun film shows. Reason: From the station's viewpoint, they often pull as well as, and sometimes surpass, the program's original tv rating.

6. What else helps to account for the large rerun audience?

SOURCE: NBC TV Research Department

91% growth of tv in past two years means big rerun potential

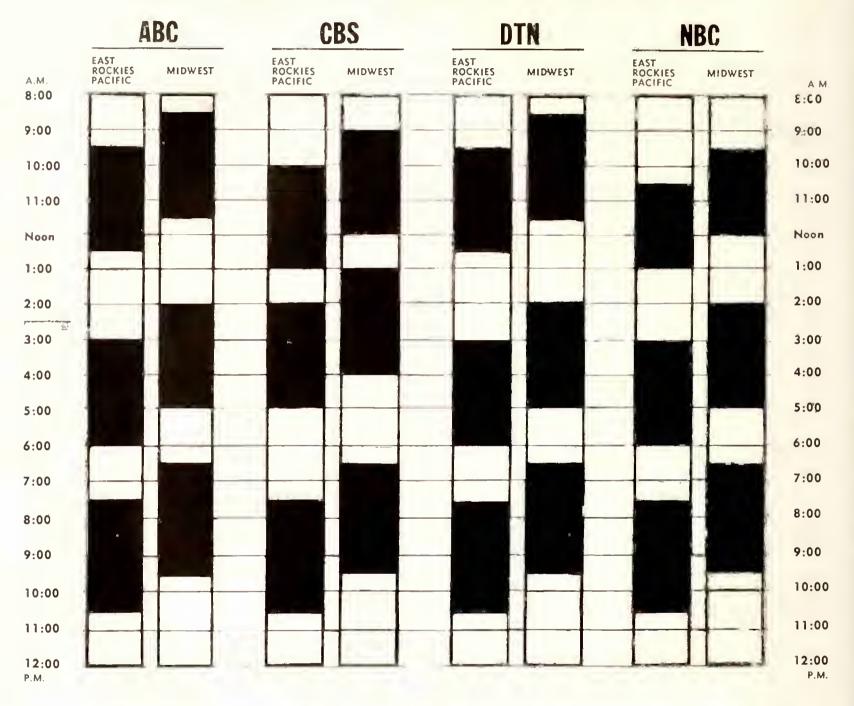
	1952 month-by-month to set growth			19	1953 month-by-month to set growth				1954 set growth		
Jan	15,777,000	July	17,832,200	Jan.	21,234,100	July	24,519,000	Jan.	27,812,000		
Feb	16,129,300	Aug.	18,354,300	Feb.	21,955,100	Aug.	24,895,000				
Mar,	1.6,535,100	Sep.	18,711,800	Mar.	22,551,500	Sep.	25,233,000	Feb.	28,500,000		
Apr.	16,939,100	Oct.	19,124,900	Apr.	23,256,000	Oct.	25,690,000	Mar.	29,125,000		
May	17,290,800	Nov.	19,751,200	May	23,930,000	Nov.	26,364,000	Apr.	29,495,000		
	17,627,300	Dec.	20,439,400	June	24,292,600	Dec.	26,973,000	May	30,083,000		

III Availability of time for film

1. How much local "film time" is left outside of network program hours?

SOURCE SPONSOR urvey of four major to networks June 1954

Black portions of bars below indicate "network option" periods



Option time varies with network: As special chart above shows, there are some important variations between the major networks as to what time slots are, and what are not, assigned as "Network Option Time" in station contracts. All four networks schedule the 7:30 p.m. to 10:30 p.m. period (local times) for network shows. Pattern in Midwest is the same, one hour earlier. But daytime patterns differ. NBC TV's and CBS TV's are roughly similar; ABC TV and Du Mont are identical but NBC TV varies notably with ABC's network pattern as does CBS TV with Du Mont.

In general, national spot and local advertisers seeking to buy or place syndicated film shows on affiliates must look first to the non-network time periods as indicated above, particularly in the largest multi-station markets or in markets where the leading networks are represented with owned-and-operated stations.

But there are exceptions. Networks have lately been seeking to clear the 10:30 p.m. to 11:00 p.m. (or later) slots for network programs. Such network shows as "Studio One," "See It Now" and

"What's My Line" on CBS TV; "Greatest Fights," and "Private Secretary" on NBC TV; and "Name's the Same" and "Place the Face" on ABC TV will be aired this fall in what is technically "Station Time."

At the same time, network affiliates (but not O&O outlets) in a number of large markets served by two or three outlets have not hesitated on occasion to "bump" network scheduling in Class A time to place an attractive spot film series. One national tv advertiser, for example, has spotted a mystery series in "network" time in such markets as: Charlotte (9:00 p.m., Sunday); Minneapolis (B:30 p.m., Monday) and Atlanta (B:30 p.m., Wednesday).

As one tv rep observed: "Apart from the O&O outlets, stations become very cooperative when you start to discuss a firm 52-week film contract. Spot tv means more money in their pocket."

Network hours shown in chart above are "live" for the East and Midwest in almost all cases, are via kinescope in the Rockies and Pacific markets in the same local time slots as in New York. Very few shows are aired on a live basis from one coast to the other.

Sheldon Reynolds'

Production of

SHERLOGK HOLMES

...Starring Ronald Howard as Sherlock!



The greatest detective of all time comes to TV

...on film. Here is a series that is backed with one of the most extensive pre-sold audiences in TV history. For almost 70 years the adventures of SHERLOCK HOLMES and his friend Dr. Watson have been thrilling

audiences in the great Arthur Conan Doyle books! In the movies...on the stage ... and in daily and Sunday newspapers ...the magic name of SHERLOCK HOLMES always has meant box office! And now - as a TV film show produced by Sheldon Reynolds, creator of "Foreign Intrigue", and starring Ronald Howard, brilliant young English actorthe potential is even greater!

SHERLOCK HOLMES (39 half-hour programs, custom filmed for TV) is ready for September airing.

SHERLOCK HOLMES, filmed in Europe, is a natural for local, regional and national spot advertisers!

For A Sure Clue To Increased Business write, wire or phone your nearest MPTV Film Syndication Division:

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Dramatic Serial 5 quarter hrs. a week The Heart of Juliet Jones



IV Tips on buying film

Financial guarantees: When buying a brand-new syndicated film series, particularly in a multi-market deal, always check the producer's (or the syndicator-producer's) financial responsibility. I'roducing tv film series today sometimes involves a long wait on the part of the producer for a return on his initial investment. It's not at all impossible for a producer, even a good one, to be eaught short on money, in which case he may not be able to deliver the remainder of the series. Some clients today even require the producer to post big bonds before signing.

Time buying: Clients who are considering multimarket film deals on the scale of Canada Dry's sponsorship of Annie Oakley on a national basis, or regional
deals like Pure Oil's sponsorship of Racket Squad,
should be careful in scheduling the starting dates
of their film campaigns. Reason: The usual number of prints supplied for even a "national" to film deal
(perhaps 50 markets) without extra charge to the client
is around a dozen. These are shuttled between stations on a
"bicycling" basis. Day and date starts mean costly extra prints.

Quality control: Pilot films aren't always a good gauge of of what a series will be like. If a series is not completed when it is offered to you, you will have to rely on the reputation of the producer or the syndicator. Look at representative samples of his other series. Don't take chances, either; they can prove to be very costly. Independent producers, and most syndicators who also produce shows, are financed by banks who charge full rates of interest, and who have the producer in a corner. Therefore, the average producer isn't likely to offer cancellation clauses.

Legal protections: Just as the financial responsibility of a producer and/or syndicator should be investigated before signing up for an important film program deal, so should the question of legal protection be explored, veteran film buyers warn. There is, for example, the question of who, exactly, is responsible for the film during its various stages of travel (agency, client, producer, syndicator, shipper, station). Also, clients should check on the protection they are offered against crank lawsuits, morals questions with talent, retroactive union increases, and so forth.

Distribution: Video clients should always check a syndicator's distribution facilities. Are the tv film prints carefully inspected? Are they cleaned and repaired? Does the syndicator have a reputation for delivering prints to stations in time for play dates? Does he carry insurance on the films while they are in his possession? And so on. Reason: The handling of tv films can become a huge problem. Big syndicators, like Ziv Tv, NBC, CBS, Official, TPA and others have to handle as many as 1,200 prints per week. Clients who want commercials cut in should check cost.

Research: The same warnings that apply to the purchase of live shows on the basis of broadcast research apply to the buying of tv films, particularly reruns. Ratings may be cited as being "typical." These should be checked, if they are being used as a strong factor in show purchase. The ratings may be old and made back in the days when the show had only minimum competition. Or they may have been made in one-station markets, in which case they do not reflect the ability of the show to attract andience in multiple-station markets. Ratings are only a guide.

Reruns of the films: Today, reruns are so well accepted by clients and audiences alike that there is little of the original stigma ("They'll never get an audience") surrounding them. However, there are price differentials between first and subsequent runs on nearly all film packages in syndication, with the price dropping anywhere from 10 to 40%, depending on time slot, original rating, number of sets and stations in the market, and such-like. It's wise for a client to check carefully on whether a show is really a first-run package, if it is offered for sale as such.

Exclusivity: New tv stations have appeared with great regularity across the face of the U. S. in the past few months. Many of these new tv markets overlap with old ones. Therefore, a sponsor who is buying a syndicated film series should be careful that the same program will not be seen in a serious overlap with his campaign. It's possible today for a sponsor to buy a show as "first run" in a new tv market only to find that the "second run" showing—perhaps by a leading business competitor—is being seen by a sizable percentage of exactly the same andience.

Merchandising: Nearly all of the syndicators contacted by sponsor in its survey of the made-for-tv film industry offer varying degrees of merchandising assistance. The fanciest variety is offered by the top syndicators like Ziv Tv, and by the syndication offshoots of the major tv networks. However, other syndicators and producers have developed some andience-attracting publicity gimmicks, which can range all the way from the franchised merchandise deals made with shows like Ramar of the Jungle and Flash Gordon to personal appearances of stars (Liberace).

Station contracts: Although the number of multiple-affiliate stations is dropping in the big tv markets, it's still wise to check on preemptions and "misses" in time contracts. Reason: Certain special tv programs, like Presidential speeches, major news and sports events, and suchlike can "bump" a locally slotted film advertiser out of his usual time. Unless the time contract with the station spells out clearly that the advertiser will get a "make-good" in his regular time slot

sponsor may get one which does not reach the right audience.

REPRINTS OF FILM BASICS are available on request. Special price for quantity orders



Take a quick look at-

LUBBOCK TEXAS HUB OF THE SOUTH PLAINS

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DALLAS, FT. WORTH AND ALBUQUERQUE 650 MILES SAN ANTONIO AND DENVER 961 MILES OKLAHOMA CITY AND EL PASO 725 MILES WICHITA FALLS AND EL PASO 556 MILES

UBBUCK Retail Trading Area comprises:

26 Counties Population 396,829

LUBBOCK Metropolitan Area:

Population . 108,678

LUBBOCK

County is THIRD in Cotton Production in America

I IIRBOCK

is FIRST in Cotton Seed Oil Refining in

LUBBOCK County is THIRD in:

Per Family Spendable Income \$5,237.00

LUBBOCK is the Home of "TEXAS TECH":

The College has an annual payroll of \$3,000,000 NATIONAL REPS — THE KATZ AGENCY

KYC. The Strongest Voice of the

South Plains-5000 W.D. 1000 W.N.

CBS — The only Class A Radio Network Service in West Texas KFYO—Covers 36 Counties—Pop. 542,300—Radio Homes 144,130



FROM MORNINGS TO AFTER-MIDNIGHT, BUSINESS IS GOOD

Here are some of the important questions you will find answered in the pages of this report

Q.	What's the timebuyer's outlook in fall availabilities? page	196
Q.	What are the important sales trends in spot radio?	197
Q.	Are new yardsticks being used in fall spot buying? page	200
Q.	What role will transcription firms play this fall?page	210
Q.	How well does spot radio reach the U.S. farm market? page	218
Q.	What developments are there in classical, folk music? page	220
Q.	How have after-miduight spot radio shows been doing?page	221
Q.	What's the outlook in foreign-language programing? page	221
Q.	Fm radio: Is "hi-fi" proving a shot in the arm?page	223
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Availabilities

Q. From the timebuyer's viewpoint, what's the general outlook for spot radio time availabilities? A. The fall 1954 outlook resembles that of last year, although a number of trends in motion then have become more pronounced:

1. Mornings: The Monday-through-Friday 6:00 a.m. to 9:00 a.m. daysegment is still the most sought after. Result: Many stations sell morning time only on a waiting list or rotating basis, with the biggest control centering on "personality" shows in the 7:00 a.m. to 8:00 a.m. breakfast hour. This squeeze is getting tighter, too. Increased emphasis on the out-of-home radio audience has heightened competition for prime morning time since these sales tactics have brought to radio many advertisers who want to

reach motorists on their way to work. Between 9:00 a.m. and noon on weekdays there are more availabilities. Weekends, too, have more open morning time, often at special weekend discounts.

2. Afternoons: Since many advertisers who want to reach both men and women do not feature strongly in the purchase of afternoon slots, there are more slots available in afternoon time than in the peak morning hours. However, this situation may tighten considerably by the end of summer. Already a number of top advertisersincluding General Foods' Jello and Minute Tapioca. Clapp's Baby Food, Nescafé, Bluebonnet Margarine, Nucoa, Chase & Sanborn and such cigarette advertisers as Camel. Lucky Strike. L&M and Viceroy—have started to place extensive afternoon spot radio schedules. Consensus of reps: Slots in women's participation programs and afternoon d.j. sessions that show strong rating histories will be a good buy for fall, particularly since the radio set sales trend (See Radio Basics page 00) is in the direction of small "extra" sets and clock radios,

3. Evenings, nighttime: Advertiser interest in early-evening radio timeparticularly news strips—has been rising lately. As Street & Finney timebuyer Helen Thomas told SPONSOR recently: "Early morning has become so popular and so jammed with commercials that I've strongly recommended the 6:00 p.m. to 7:00 p.m. time slots, particularly at the daytime rates on some stations. During these times we get the same mixed audience as mornings." As in afternoon radio, the outlook-at the moment-for picking up availabilities is pretty good but it is likely to tighten up by fall.



Spot radio availabilities during the prime ty hours of 7:30 p.m. to 10:30 p.m., as every timebuyer knows, are the easiest of all to buy. But, as more and more stations group them into attractive saturation packages and as research shows the still-powerful effects of nighttime spot radio, this situation, too, is changing. "Nighttime spot radio may be the 'sleeper' in fall air advertising," is how a Cunningham & Walsh media buyer termed it. Already, according to reps. there are signs that nighttime slots—particularly of the music-and-news nature—are disappearing from the easy-to-buy list. Auto advertisers and auto dealers, particularly Ford and Lincoln-Mercury, have been snapping up 10:00 p.m. and 11:00 p.m. news shows.

After-midnight popular music shows are as popular (and as untouched by tv) as ever. Classical music shows beamed at music lovers and the hi-fi fraternity in the post-midnight hours—a trend that started last fall—are continuing, and timebuyers may expect to see a number of such offerings. particularly from am-fm outlets.

Sales trends

Q. What new trends are apparent in spot radio selling?

A. As outlined above, the basic situation in what time segments are most available hasn't changed. But there's been a sizable shift in spot radio selling which affects the buyer. Here are some of the most important sales developments:

1. Service packages: This fall, more than half of the stations in the country—according to the guesstimate of sales executives of several leading rep firms—will feature some kind of service packages. These will range in size (and price) from occasional traffic bulletins at peak commuting hours to full-scale combinations of traffic, weather, school, travel service, shopping and homemaking announcements throughout the day.

Particular stress will be placed on weekend radio service packages (see "Weekend radio: are you missing a good bet?" Parts I and II, SPONSOR 14 and 28 June). Reason, as voiced by one station sales executive: "Tw will never be able to compete with radio in this form of programing. And



Station Reps Assn. clinics further buyer-seller understanding

SRA brings together groups of station reps and admen to discuss spot radio. Pictures above show several of these meetings. Top (standing, l. to r.) R. Rollinson, director of advertiser relations, SRA; F. Mitchell, G. Milliken, FCB; T. Campbell, Branham Co.; J. Marsicano, W. Ensign, P. Gerhold, FCB; J. Francis, Free & Peters; E. Fillion, Meeker; B. Morrison, Free & Peters; W. Reed, Biair; G. Blake, FCB; (seated, l. to r.) A. Pardoll, W. Bambrick, A. Lowitz, A. Weil, H. Frier, H. Holt, D. Kaplan, all from FCB. Second: (standing l. to r.) C. Fredericks, Biow; R. Rollinson, SRA; H. Shook, PM; P. Leary, PM; (seated l. to r.) D. Deutsch, PM; T. Christensen, PM; J. Tormey, Avery-Knodel; R. Milhiser, PM. Third: (standing l. to r.) R. Rollinson, SRA; T. Campbell, Branham Co.; J. Thompson, Free & Peters; J. Turck, Weed; R. Fenner, Vick; F. Fitzpatrick, Katz; A. McCoy, Avery-Knodel; D. R. Moore, Vick; B. Goodel, Meeker; (seated l. to r.) T. F. Flanagan, SRA; M. Bassett, Blair; T. Poole, R. Davies, C. Carter, E. Gellert, all of Vick. Bottom: (standing l. to r.) R. Rollinson, SRA; A. McCoy, Avery-Knodel; M. Kellner, Katz; R. Gurkin; Blair; J. Carter, Adam Young; M. Turner, B&B; J. Scovern, Free & Peters; (seated l. to r.) G. Beaumont, P. Podgus, C. Jones, M. Becker, E. Murtfeldt, all of B&B.

THE FACTS ABOUT THE RATING SERVICES: C

	NAME	RADIO OR TV	TECHNIQUE	AREA	LOCAL MARKET	PROJECT- ABLE NA- TIONALLY	SAMPLE BASE	SAMPLE TABULATED	INTER- VIEW PERIOO	OELI O/
1.	American Research Bureau	Tv	Diary	Natl & local	60. Reg	Yes	2,200 diaries natl; 500- 550 per city	1700-1800 ² natl, 325 city (averages)	Normally Ist 7 days of month	2-:
2.	Hooper (New York)	Both	Tv-diary, ³ R-duplex- phone coinci- dental	Local	Tv-55 R-90	No	15,400 coincidental, 700-900 diaries; R-900 phone calls up per 1/4-hr program in 2 wk period		Tv-1st wk, R-varies	Tv- plu:
3.	Nielsen (Chicago)	Both	Meter	Natl, multi-city, local ¹⁰	Tv-N.Y. R-5 ⁴	Yes	R-1200 metered homes per minute; Tv-over 800 meters	Approx t0% less	Contin- uous ⁶	3 +
4.	Pulse (New York)	Both	Roster recall (personal interview)	Natl, local	Tv-100 R-100	Yes	R-400 interviews 1/2 hr wkly program; 1000 for 15-min 5-day wkly show; Tv-200-400 for 1/2 hr wkly, 1000 for 15-min 5-day wk show	Same as sam- ple base	Ist 7 days of mo	
5.	Trendex (New York)	Both	Phone coinci- dental	Tv-multi- city R-local	Tv-10 R-45	No	Tv-700 calls per 1/2 hr show; R-300 per re- porting period (1/4 hrs 8 am-8 pm)	Tv-600 R-300	Tv-1st 7 days of mo, R-last 3 wks of mo	T. R
6.	Videodex (Chicago & New York)	Tv	Dairy	Natl. multi- city, local	70 ⁵	Yes	Approx 5% greater than number tabulated	9200 natl, 200 to 600 local guaranteed	1st 7 days of mo	

FOOTNOTES: 1ARB publishes 2 national reports monthly, 15 city reports monthly, 11 city reports 3 times yearly, 23 city reports twice yearly. Had increased from 35 markets covered most 1953. 2ARB National Supplement, based on separate sample about $\frac{1}{3}$ size of regular sample, covers second 7 days of each month

for programs not covered first week. 3Hooper uses telephone coıncider diary in all 55 tv cities as check; correction factor is then applied to each ered. 4Nielsen has radio reports for New York, Cincinnati, Pittsburgh, Chi Angeles plus separate Pacific Time Zone Report. 5Videodex publishes 27 mc

the radio audience for 'service' programing is constantly growing."

2. Saturday tie-in: The race for choice Monday-through-Friday morning radio slots has prompted a number of reps and stations to seek new ways to get more advertisers into more morning time. One way is the Saturday tie-in.

In its most common form, it works like this:

Regular Monday - through - Friday morning programing, with the cooperation of the stations concerned, is stretched to include Saturday as well, thus putting programing on a six-day instead of five-day basis. And, a sixday rate is figured, based on existing prices and the latest Saturday rating picture.

For an advertiser who buys on the full six-day basis, it means a hike in rates of 10 to 20% although that is balanced by the fact that he reaches a larger audience more often. In some cases, the Saturday tie-in has been arranged on a rotating schedule so that advertisers are on the slate for a Monday-Wednesday-Friday slotting one week. Tuesday-Thursday-Saturday the next. Rates in this case amount to about half the six-day rate.

3. Rotating schedules: Many radio stations are allocating prime morning time on a rotation basis to spot radio advertisers. Perhaps one out of five

U. S. stations have "gone on allocation."

One form of the rotating schedule is outlined above, involving three-day scheduling in a six-day period that includes Saturdays.

But the most common version is a rotating schedule built around premium-priced morning radio time, which works like this:

Because of its large family listening, a premium price is charged for the 7:00 a.m. to 8:00 a.m. period. However, if an advertiser is willing to take a rotating spot schedule between 6:00 a.m. and 9:00 a.m. (landing in the premium-priced slot every third day) he pays the regular morning rate with

SAVE THIS CHART FOR READY REFERENCE

(Updated from 28 December 1953 issue to 1 July 1954)

BASIC DATA SUPPLIED SUBSCRIBERS LIMITATIONS **ADVANTAGES** Undependability of diary keeper. Re-Diary inexpensive. Measures conscious 1/4-hr ratings, sets in use, total \$900 287 agencies, audience, audience composition, turns may not be representative. Limited viewing. Covers complete broadcast day, Rptr. to week's viewing per month. Keeping advertisers, viewers per set; also sponsor, Also station area. Same data may be o for used in local, national reports. Yields number cities carrying telecast for diary short period could inflate viewing. stations plus if packnatl rprt, cum ratings daytime, others pblshd on request data on short periods, audience compo-sition, flow of audience cumulation. Some family members may be missed. Can't measure chainbreaks. networks, misc Phone doesn't cover non-phone homes, Phone: Can produce quick results. No stns-Both R & Tv: ratings, share of audience ,sets in use; Tv only: au-1-1,200 378 advertisrural areas, early or late listening or memory loss increases accuracy of raters, agencies, viewing or out-of-home. Misses unknown ings. Flexibility in market selection. Can roort; dience composition, cumulative amount extra-set listening. Diary has same weaknesses as ARB. Diary-phone yield audience composition. Use of diarystations, netaudience, weekly averages, uhf ,500 phone together largely corrects weakworks, misc penetration combination questioned. ness of either used alone. nnth Both R & Tv; 1/4-hr Nielsen Rat-Mechanical. Reduces human factor to Measures tuning only, not people. As ings, homes reached, average auminimum (placing meter, mailing tape). 185 agencies, result can't determine audience compodience, share, total audience, cum audience, min-by-min audi-Measures 24-hr daily minute-by-minute SC to advertisers. sition. Amount extra-set listening meatuning; this provides wealth of data not obtainable otherwise. Fixed panel better all 8 networks. 0 а уг sured debatable. Expensive. Set breakence, cost per homes, much other others downs can affect sample. analytical data for trend data. Yields 'round-clock data, also for short Interview technique can be inflationary because of memory failure, confusion Both R & Tv: 1/4-hr ratings, viewtime periods, audience flow. Sample can 400 stations, factor. Technique expensive, especially rural areas. Some family members may ers per set, audience composition, be rigidly controlled. Questions can be \$ 000 100 agencies, added or changed to obtain new data. gicies-30 mo⁷ share of audience, sets in use, advertisers. number cities carrying show be missed. Misses those not at home Can combine with market, product surall networks when calls made. veys of all kinds. Phone coincidental doesn't reach non-OC yr Very fast. Does not ask respondent 1/4-hr daytime, 1/2-hr evening ratphone homes, rural areas, early or late about radio and tv at same time. This 77 agencies, ings, sets in use, average audience listening or viewing or out-of-home. tends to give more valid radio ratings. 5 jer advertisers, by minute, audience composition, Misses unknown amount extra-set listen-Only service giving network popularity n per stations, netindexes 3 times yrly, sponsor iden-tification 3 times yrly ing. Radio report limited to 8 a.m.-8 reports. Other advantages similar to works, misc. p.m. weekdays. Hooper above. Rotating panel enables Videodex to dis-Limitations much like ARB above. Ro-1/4-hr ratings, sets in use, audience card first week's diary as "inflationary, otherwise atypical." Claims it can build tating panel used (same homes kept 7 share, average viewers per set by 150 advertismonths, 1/7th changing each month). -\$10 time period and by program, number of homes reached, numers, agencies, Is 7 months too long for accurate diary more representative sample over long media, others period, get more accurate trend data, than one-shot approach. keeping? Additionally diary returns may ber cities carrying show, sponsors not be representative.

by wire in 12 hours on any one program. 9Videodex price to agencies, advertisers and media for basic service (network, multi-city and local reports); additional markets available at marginal cost. 10Nielsen is launching new local radio and tv measurement service in October in 3 markets; 3 markets to be added a month till 50 are covered.

Record of month (1 each), National Radio reports issued biweekly, cover first and record month (1 each), National Tv reports issued biweekly, cover 2 consecuted and month. 7 Pulse package includes all radio and tv market reports plus network report plus twice yearly radio network report. 8 Trendex can report

no added premium.

These plans, and similar variations. are designed to accomplish a double purpose: (a) to fit more advertisers into morning radio, and (b) to provide an inducement to advertisers to buy time outside the peak morning hours.

This fall, if an advertiser or timebuyer does not want to go into a rotating morning schedule he will often face premium prices and very tight availabilities in prime morning time.

4. Out-of-home listening: This summer, the amount of radio programing and follow-through promotion aimed at out-of-home radio listeners will hit an all-time peak. And sponsors—in-

cluding such advertisers as Lincoln-Mercury, Rayco Seat Covers, Philip Morris, Armstrong Tire & Rubber, Buick, Admiral. RCA and others—have been buying many time slots to reach out-of-home dialers.

There's every likelihood, according to reps and station executives, that this trend will continue.

Typical recent buy: Sun Oil Co.. a veteran radio advertiser, recently signed for a series of "holiday weekend" announcement saturation packages to carry through the summer and into the fall. Sun Oil will lay down a barrage of announcements from the eve of the holiday (4 July, Labor Day and others) right through the morning

of the first work day that follows, using most of key Eastern markets. Target: the motoring audience.

Several timebuyers told SPONSOR that reps and stations were making more and more sales pitches in which a program rating was actually the combination of in-home and out-of-home ratings.

This varied all the way from the policy of John Blair Co. (combine all Pulse in-home and outside-the-home radio ratings wherever available) to NBC Spot Sales. which combines in-and out-of-home ratings occasionally in special presentations to auto, gasoline, appliance and suntan oil manufacturers.

12 JULY 1954

04

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13 15 St. 150

MEMO FROM DEE RIVERS -

TO: All time-buyers

Please call

Bernie Howard Stars National 400 Madison Ave. Plaza 8-0555 so that he can

tell YOU-ALL what

WEAS

and its new

50,000 watt

Westinghouse transmitter on its same old frequency

1010

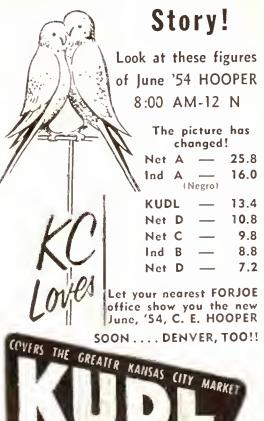
with its same old non-directional antenna is going to do in

GEORGIA

on

AUGUST 1, 1954

HOOPER Tells the KC Story!



KUDL @ -tuna City

Include • KDKD CLINTON

Said K&E timebuyer Larry Donino: "In cities like Los Angeles, Detroit and Washington just to name three

the out-of-home factor, when measured, adds greatly to your ability to evaluate radio buys. In Washington. for instance, office closing hours are staggered to avoid traffic jams. There's a very sizable out-of-home car audience right through the supper period which can be reached by evening radio."

5. Saturation plans: Because of radio's linge base circulation, a saturation spot drive hits an enormous cumulative audience at low cost. Thus stations and reps have been devoting increasing attention to the "saturation" technique.

Rep predictions are bullish as regards saturation spot campaigns. As Dan Denenholz, research and promotion manager of the Katz Agency rep firm told sponsor:

"You can expect an increase in the number and variety of saturation or multiple-announcement plans. More and more stations are establishing them."

Net as well as indie stations are extremely active in the saturation technique. Typical buy: A CBS Radio affiliate in New England has instituted a special "floating" series of one-minute announcements in non-network time. This amounts to about one announcement per hour for nine hours daily, between 6:00 a.m. and midnight, Monday-through-Saturday, Price: \$450 net weekly for 54 announcements. In other markets, network affiliates have taken their cue from the independent outlets and have set up saturation packages that range from special European travel promotions to all-day barrages of "I.D."-type announcements.

Buyers will find that most of these packages have been priced at special discounts, simply because they involve a lot of time on a single outlet. Often extra discounts are available if the advertiser will allow a "floating" schedule and leave the actual slotting np to the station's traffic department.

To some extent, independent stations have more flexibility-since they do not have to consider their network programing in setting up "blockbuster" saturations. One independent outlet in Miami, for example, has set aside all of its Saturday and Sunday program periods from early morning to early evening, less the half-hour

station breaks, as day-long saturation packages. Any Miami listener who tunes the station at any time during the day hears commercials for the same advertiser, at \$20 per participa-

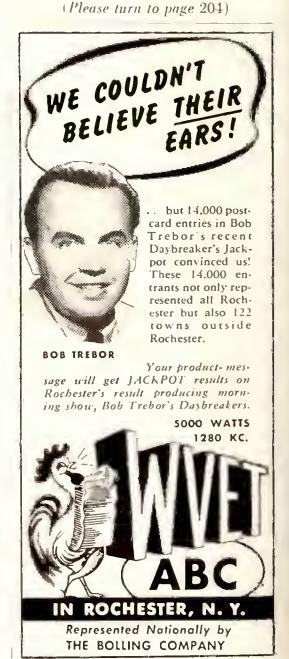
Other independent stations have set up packages of weekend service announcements, weather information. time signals or hourly newscasts.

Spot radio yardsticks

Q. What new trends are apparent in agency buying of spot radio?

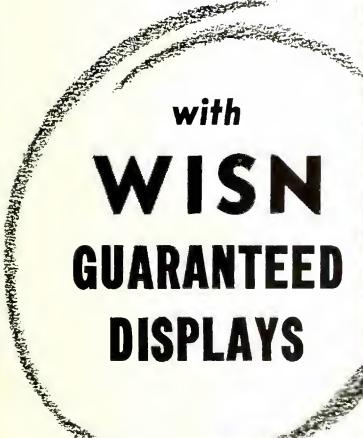
A. This year SPONSOR editors have noticed an increasing radio research consciousness among timebuvers. The buyer today tends to take many more factors into consideration than in past years.

This isn't just extra-close interest in ratings or cost-per-1,000 figures. As Harold Davis, an Erwin, Wasey timebuyer, told SPONSOR: "Some clients



Automatically

YOUR PRODUCT GETS A COMPETITIVE SELLING ADVANTAGE





DRUG CHAIN MERCHANDISER . .

based on a contractual agreement with leading independent drug stores which do over \$7,000,000 annual volume.

This plan guarantees qualified advertisers self-service display, as pictured, on the special racks supplied by WISN.

GROCERY CHAIN MERCHANDISER . . .

based on a contractual agreement with A&P, National and Kohl's Food Stores which do over 50% of all food business in the Milwaukee Market. This plan guarantees qualified advertisers Mass End Displays, Jumble Displays or Basket Displays.

For complete details contact Dick Shireman, Sales Manager, or one of the Katz Offices.

THE MILWAUKEE ADDRESS OF

Represented by the KATZ AGENCY, INC.

NEW YORK . DETROIT . CHICAGO . KANSAS CITY . DALLAS . SAN FRANCISCO . LOS ANGELES

These two in-store display plans are just one part of the many sales-producing merchandising services available through the

WISN ADVERTISER DIVIDEND PLAN







VESTINGHOUSE BROADCASTING COMPANY, INC.

Pittsburgh; WBZ-WBZA • WBZ-TV—Boston; KDKA—Pittsburgh; WOWO—Fort Wayne; KEX—Portland, Ore.

**Liclusive National Representatives: Free & Peters, Inc., 444 Madison Avenue, New York 22, N.Y.



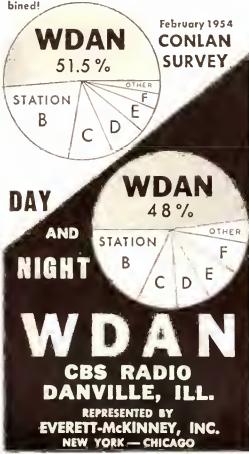
There's more to Wisconsin than Milwaukee

Cover the Dairy State with your soles message through the low cost medium of Wisconsin's most powerful rodio station. WKOW's 53 caunty moil-response oreo occounts for 61% of the stote's total income and 63% of the stote's total retail soles. Call your Headley-Reed mon for the focts.



... the Story Remains the Same in Danville

WDAN is a MUST buy if you want coverage in East Central Illinois' and Western Indiana's rich market. WDAN gives you more listeners than all other stations combined!



have an arbitrary maximum cost-per-1.000 in mind when they decide to use radio. But that isn't the most efficient yardstick. It doesn't take into account such factors as audience composition or the psychological factor of getting the right people at the right time. No one factor is enough to determine choice of a medium."

And as Dancer-Fitzgerald-Sample timebuyer Dave Wham observed: "On a cumulative basis of several weeks radio can deliver more audience nationally than ty does that is, in terms of audience turnover."

Generally speaking, radio reps are delighted at the agency preoccupation these days with the evaluation of radio on a number of different levels. The New York manager of a veteran rep firm stated, "Complete measurement of radio can't help but spotlight radio's importance."

Q. What important steps are being taken to provide new spot radio "yardsticks"?

A. As SPONSOR went to press, these were some of the most important projects in the works:

1. Coverage data: There hasn't been a measurement of U.S. radio coverage. county-by-county or station-by-station. since the Standard Audit & Measurement Service and Nielsen Coverage Service studies of 1952. Both sets of data are widely used by agencies, but are now obsolescent, particularly in the markets to which ty has been added in the past two years.

SAMS' Ken Baker told sponsor that he was not making any plans to do another radio coverage study, due chiefly to lack of financial backing from broadcasters. A. C. Nielsen plans to conduct another ACS survey and has set a tentative date for this coverage-and-set-census study in early 1955.

Radio census figures will emerge from the large-scale study currently being prepared by Alfred Politz Research for the four radio webs and BAB. This study, however, is primarily an investigation of where radio is listened to, when and by whom.

2. "Area" ratings: Because of ty competition, increased attention has been focused on the kind of ratings a station gets throughout the area in which it's heard, not just its metropolitan home base.

In October A. C. Nielsen will start

regular measurements of "area" listening (and viewing) for the Nielsen Station Index. First cities to be measured will be New York. Chicago and L.A.; in the following month Detroit, Philadelphia and San Francisco will be added with others to follow. The NSI will measure the per-broadcast audiences of radio shows in a station's "inner" and "total" areas, as well as audience composition, four-week cumulatives, frequency of listening, share and auto set listening. First delivery to subscribing agencies has not been set but may fall around 1 December.

At the same time, Pulse has been increasingly active in "special order" area research. Pulse's Dr. Sydney Roslow told sponsor that his research firm has completed "some two dozen" special area studies for U.S. radio stations since mid-1953. These stations include WKY, Okłahoma City: KEX, Portland. Orc.; WOW. Omaha; KARK. Little Rock: WHDH. Boston; kDKA. Pittsburgh. and WHAM, Rochester—among others.

These studies follow the general principle of local Pulse radio checkups (roster recall to get quarter-hour listening, out-of-home dialing) except



San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



What's this talk about single station penetration of Southeastern New England?

- Q. Is there really one radio station that delivers top circulation throughout Southeastern New England—particularly Providence, Fall River and New Bedford?
- A. Yes! WPRO is the dominant, top-rated station—with a 7.7 average quarter-hour Area Pulse* from 6 a.m. to 7 p.m. weekdays . . . 57.1% greater than the second-place station . . . 13.2% greater than the next two stations combined.
- Q. Do WPRO's local programs—as well as CBS Radio programs rate "first" throughout the area?
- A. Decisively! In fact, WPRO holds commanding andience leads in 51 out of the 52 quarter-hour reporting periods 27 of which are devoted to WPRO-produced local programs with a 7.2 average quarter-hour rating.

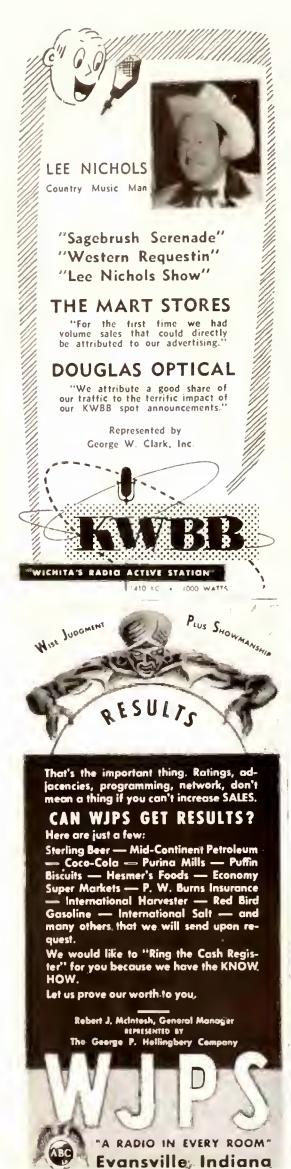
- Q. Is WPRO top-rated in Fall River and New Bedford, Mass., as well as Providence and the entire area?
- A. Yes! A Fall River-New Bedford share of audience analysis shows WPRO's index is 47.2% greater than the second-place station . . . 23.3% greater than the next two stations combined.
- Q. Why is WPRO so predominant in Southeastern New England?
- A. Because the personalities and programs both local and network—are the personalities and programs Southeastern New Englanders like best . . . and because of WPRO's persuasive 5,000 watt voice on a preferred frequency—630 kc.

*Source — Area Pulse, Jan.-Feb., 1954, surveying the State of Rhode Island and Bristol County, Mass. Area includes three major metropolitan markets — Providence, Fall River and New Bedford . . . over 347,000 radio homes.

to <u>reach</u> the <u>most</u> buyers,



Represented by JOHN BLAIR & COMPANY



that they are made in a station's entire coverage area. This area, in the case of some stations, can be anything up to two dozen counties in six or seven states. Said Dr. Roslow:

"Stations and buyers alike are becoming conscious of the value of 'area' measurement in determining a station's effectiveness in attracting audiences. Homes-using-radio figures in a 'city' area are by no means always true of the 'total' area. Even the out-of-home pattern varies.

"Currently, we expect to do about 30% more special-order area measurements for stations in the next year than we did this past year."

3. Other studies: Several other research irons are in the fire. BAB has tentatively slated an extensive measurement of auto radio listening later this vear or in early 1955. Several rep firms which have recent radio research studies (such as the "Radio in tv markets" study made by Politz for the Henry I. Christal stations) plan to repeat or expand their research into the qualitative and out-of-home aspects of radio listening. The Station Representatives Assn. has discussed plans for a series of special studies of audience composition of spot programs and how they compare with competitive network programing. Pulse is now measuring out-of-home listening (which can be combined with in-home listening for a "total" metro-area rating) in 25 markets, an increase of more than 40% over the number measured by Pulse a year ago.

(See chart pages 198-199 which gives you analysis of strengths and weaknesses, key facts about rating services.)

Over-all

Q. What's the "State of the Union" in spot radio today?

A. For the most part, excellent.

Figures compiled annually by the Federal Communications Commission—which cover national spot radio revenues of stations after trade discounts and before commissions to reps—show the following picture:

- 1. There has been a steady growth in spot radio billings, year after year, and this growth has held up strongly all during the postwar period.
 - 2. Starting at a 1947 level of \$98.-

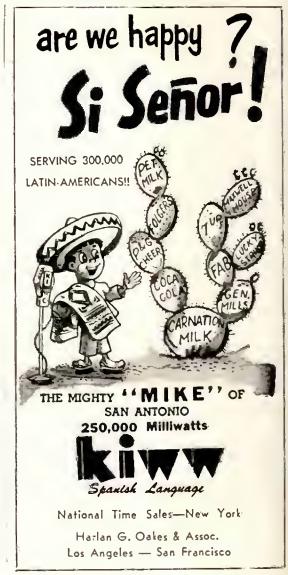
581,241 spot radio by 1948 grew some six million dollars; by 1949 spot radio was up another four million; 1950 saw a nearly 10 million annual increase. Then a pause—in 1951 the growth slowed to one million. But in 1952 the growth stepped up to about four million and last year, spot radio billed a tremendous 12 million more than the previous year—an increase of some 37% over the 1947 mark. The 1954 outlook is at least equal to 1953.

3. This growth has come during a period when great fundamental changes were taking place in the advertising world—a period during which tv grew from an experimental to a full-fledged advertising medium competing heavily with radio both for the advertiser's dollar and the consumer's attention.

Q. Will the general outlook for spot radio continue to be good this fall?

A. The outlook continues to be optimistic.

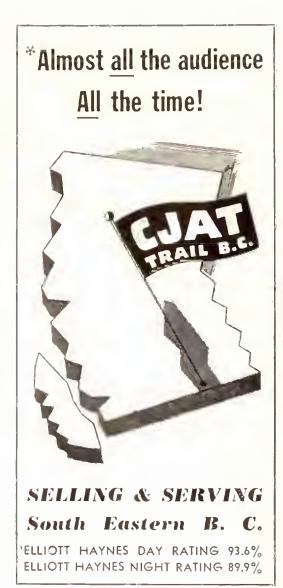
As Reg Rollinson, general manager of the Station Representatives Association's "Crusade for Spot Radio" observed in a speech last month to the Florida Broadcasters Association:





FOR YOUR SELLING... USE WTIC

WTC DOMINATES THE PROSPEROUS SOUTHERN NEW ENGLAND MARKET





"Radio is a totally new concept in advertising, different from all other media in that it is total. Not the best homes, not the urban homes, not women only, not children only, but total.

"And it has that vast untapped resource of local talent, local programs which regional and national advertisers are only beginning to appreciate. Further, national spot radio offers untold opportunities for new creative devices where media, copy and plans departments join together to create new productive patterns."

Q. What accounts for the steady growth of spot radio—despite tv?

A. There's no single answer. Actually, a combination of circumstances have worked in spot radio's favor in the past near-decade:

1. Spot vs. network: Before tv advertisers were sometimes reluctant to buy into and around local shows, preferring evening chainbreaks next to the big network radio shows. Spot radio programs played second advertising fiddle.

Tv changed all that. Big-name television shows drew off a lot of audience for network radio programs, particularly in the Class A (7:30 p.m. to 10:30 p.m.) period. At the same time as radio's base expanded from the 1946 level of 57,750.000 sets to 117.000.000 this year (see page 1 of Radio Basics) spot programing on network affiliates grew steadily in value as rating levels held up, despite tv, in non-network time.

Nowhere is this situation more clear than in a comparison between morning and nighttime programing. Morning radio and it's primarily spot radio up to 9:00 a.m. is the most popular buy today; evening network radio i tougher to sell. Ten years ago, the situation was reversed.

2. More research: An examination of the latest radio research (see Radio Basics, page 229) will show how much of it is working in favor of spot radio. Until recently such factors as out-of-home listening and cumulative audience were not used as buying yard-sticks in spot broadcasting. Today they are and the local programing slanted at both the home and out-of-home audience (music, news, weather, traffic bulletins) and the across-the-board local programing (newscasts.

farm programs, music strips, d.j. shows) benefits from more advertising dollars

Stations and reps are accelerating their research activity (see report on Spot radio yardsticks, page 200), producing or subsidizing special area reports and qualitative studies of the radio audience.

3. Pinpointed audiences: Radio stations have always had more freedom in developing localized programs than have networks. That's because radio networks, as a rule, have aimed primarily for the mythical "average L. S. listener" while local stations—particularly the independents—have tailored their shows to fit local peculiarities of local tastes, population, racial backgrounds, working hours and climates.

In the past half decade spot radio has therefore been able to offer the national advertiser a wide variety of pinpointed audiences at all hours of the day and night. In general these spot audiences are more specialized than anything now available via network radio or network ty.

Such audiences are due to the increasing amount of such program fare





Here's Selling Power!

WKMF is Flint's most popular radio station ... proven by a local impartial survey. Flint's only 24 hour 'round the clock music-news station with top radio personalities, including Flint's No. 1 disc jock, Jim Rockwell and two others in the top bracket. Here is area saturation for your sales message in the billion dollar Flint market. Here is the way to increased profits for you in 1954. And remember! WKMF is in the Michigan Golden Triangle . . . the 6 billion dollar market that's ripe for the picking.

WKMH—WKHM—WKMF . . . package buy of these 3 strategically located Michigan stations offers you maximum coverage at minimum cost.





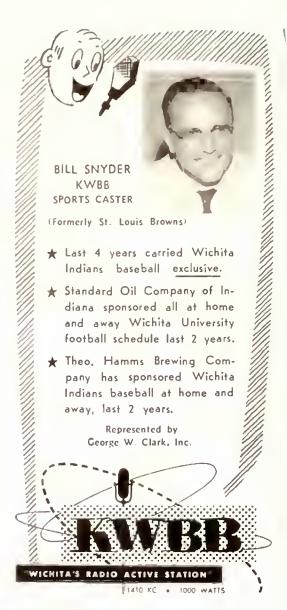
WKMH WKMH JACKSON 1000 WATTS

WKMH

DEARBORN—5000 WATTS 1000 WATTS—NIGHTS

MICHIGAN - 1000 WATTS

The "Sellingest" Station in Flint





as: locally developed radio personalities, from d.j.'s to newscasters; Negro-appeal shows, primarily on independent outlets; classical music programing, again mostly on independents; barn dance and hillbilly programs featuring local musical talent; local "service" programing that includes news, traffic and weather bulletins; foreign-language programing in every language from Spanish and Italian to Hungarian.

4. Price structure: Spot radio rates have played a large part in the steady growth of spot radio in recent seasons.

As to won away a sizable amount of nighttime radio audiences, radio stations countered by setting up single rate structures, whereby day and night rates were the same. The SRA now estimates, for instance, that more than half of the U.S. outlets in to areas now have such an arrangement, or have discount structures which amount to the same thing.

At the same time many radio outlets have also set up special saturation schedules for advertisers who want to achieve heavy impact through the cumulative effect of radio's audience turnover. From the station's standpoint, the saturation campaign has been a useful way by which to sell more nighttime radio.

On the other hand something like 20% of the U. S. radio outlets by the SRA's guesstimate have raised their early-morning or daytime rates in the past three years as daylight radio became increasingly valuable. And since these rates have generally run behind the growth of daytime audience, advertisers have been quick to buy for the most part.

Lastly the very spread of radio rates everything from a \$2 spot announcement on a minor station to a \$5,000-weekly saturation drive on a major metropolitan outlet — has encouraged business from every type and size of national advertiser. Network media, although far more flexible in recent years than they were in 1944, are more limited in their ability to tailor vehicles for the medium and small-budget sponsor.

Transcribed shows

Q. What's new in the transcribed radio program field?

A. Network stations are turning increasingly toward the makers of transcribed programs to help fill their programing needs. Reports from Frederic W. Ziv. Harry S. Goodman. RCA Recorded Program Services and other firms all support this finding.

The dwindling of network programing has given rise to a substantial demand for high-calibre nighttime programs, reports Alvin E. Unger, vice president in charge of sales at Ziv. though daytime shows are also much wanted. For some time, big-name drama shows have been an important part of the Ziv stable (with such stars as Humphrey Bogart, Lauren Bacall. Tyrone Power, Dick Powell); but this year, Ziv, for the first time, produced a show with a big-name coniedy star. Red Skelton, making a "network-level" performer available to stations at a nominal cost. Now considered a "huge success" by Ziv. the half-hour Red Skelton Show was released in February 1954, is now running on over 380 stations in major and secondary mar-

Stations are running Skelton generally five times a week, sell it in single or multiple sponsorships. Of the sponsors using the show. 63% have taken it as a full program buy, many have bought it regionally for several stations. It is available for from \$10 to \$500 a show, depending on market size.

Note the "63" figure here. Broadcasters attending the NARTB Convention reported a trend toward full sponsorship of quality programs rather than just participations in these programs, points out Unger: broadcasters had formerly indicated that advertisers favored participations over full program buys.

Ziv will expand its comedy operations still further. It has just signed a contract with Eddie Cantor which will involve an expenditure of over \$9.000.000 during the next seven years. The contract calls for the making of 39 half-hour films annually and a similar number of taped radio programs each year, the taping of the radio series to run concurrently with the ty. The show will be called *The Eddie*



BILL POWELL
Specializes in the
NEGRO

MARKET VIO

WSOK

NASHVILLE. TENNESSEE

Overwhelming LEADERSHIP In this 5-Station Market WSYR

PULSE OF SYRACUSE - FEB., 1954

72 15-Min. periods, 6 a.m. to midnight

5 15-Min. periods, 6 a.m. to 10 a.m.

24 15-Min. periods, 6 p.m. to midnight

WSYR FIRST in 54 periods
WSYR SECOND ... in 18 periods
72
(that's all there is)

WSYR FIRST in 15 periods
WSYR SECOND ... in 1 period
16

WSYR FIRST in 24 periods (a clean sweep!)

And, of course, the last Nielsen and SAMS story still stands:

NIELSEN
WSYR FIRST
by 47% to 212%

SAMS
WSYR FIRST
by 29.8% to 239%



NBC Affiliate • Write, Wire, Phone or Ask Henry I. Christal Co. Inc.

WSYR-AM-FM-TV — The Only Complete Broadcasting Institution in Central New York

WORE POWER TO US

Now under construction is WQXR's new 50,000 watt transmitter... another great milestone in the history of the nation's No. 1 good music station.

It will be a great day for music lovers when WQXR becomes the first good music and news station to go 50 KW. And an even greater day for alert advertisers who know the value of a *big* market of above-average prospects.

Better get in touch with us now to hear how more power to us means more power to you.

WQXR

The Radio Station of The New York Times 229 W. 43rd Street, New York 36, N. Y. Cantor Theatre, will star Cantor in one out of three shows, use him as host in the other two for top Hollywood names. Production has started and Ziv expects to have both the radio and tv series ready to be released before the end of this year, according to John L. Sinn, president of Ziv Tv Programs.

Ziv offers 50 series of packaged shows plus nearly 6,000 individual programs of all types. Sales of Ziv radio programs from July 1953 through May 1954 reached a higher level (34% higher) than during any other similar period in the company's history. Numerous inquiries on new show releases and station requests for advance bookings on shows point to an extra-healthy fall season, says Unger.

The Harry S. Goodman Co. is also pleased with the way things are going. States Everett Goodman, manager of the firm, "It's surprising how healthy our business is getting. The first six months of this year, we did about 40% better than in any six months of our history. In fact, in just one week recently, we did more business in transcribed announcements than we did in the last six months of last year."

Partly responsible for this new resurgence of business has been the company's new "Double Exposure" planaplan to help program-hungry stations fill gaps and attract sponsors. It consists of a package of 15 different half-hour mystery-adventure shows with 52 episodes each (such shows as Murder at Midnight, Mystery House, Deadline for Danger). The choice of mystery-adventure was determined by the BAB's findings about the continuing high popularity of such programs on radio, says Goodman.

Stations can buy a minimum of three of these shows (260 half-hours a year) to run across-the-board. Several of the shows in the group have rebroadcast rights without additional talent fees, which is where the economy of the plan and the "double exposure" idea- enters. It enables the same series to be broadcast twice in one week-once in the daytime, once at night, so that if a station fills five halfhours a week with a given program. it actually pays for only three a week. (Five of the 15 shows were made in Australia which eliminates rebroadcast fees.)

First station to buy this plan was WOR, New York, which has been programing 10 hours weekly with these shows (WOR Radio Playhouse) running 1,040 half hours in one year. About 12 other stations have contracted for this plan so far, says Goodman, practically all network stations, and representing all four networks. They have been doing very little business with indie stations.

Stations are selling most of the "Double Exposure" shows to participating sponsors or in quarter-hour segments, states Goodman, rarely as single sponsorships. Each show provides for a maximum of four participations plus an opening and closing billboard for each sponsor.

RCA Recorded Program Services reports that the biggest development of the year for them has been the new growth in the popularity of their soap operas. This, according to A. B. Sambrook, manager of the company, indicates a new interest on the part of stations in strengthening daytime programing.

The firm offers three soap operas: Dr. Paul. Aunt Mary and Betty and Bob. The first-mentioned Dr. Paul was acquired by RCA in the past year (after having been sponsored for years on NBC by Wesson Oil and Snowdrift Sales and having rounded up big ratings). Since then, the company has been promoting these shows to stations in a package—45 minutes of programing a day, five days a week—at a special price.

Sales of these soaps have risen more this year than sales of any other type of show they offer, states Sambrook. RCA's syndicated stable also includes musicals, dramas, mysteries, juvenile and sport shows, 24 series in all, outside the soaps, ranging from half-hours to five-minute shows.

Stations are running the serials largely in the morning, to build a day-time women's audience early in the day. They are selling them primarily in full quarter hours (rather than participations), with bakeries and dairies two predominating types of sponsors.

There are enough episodes of these three serials to enable them to run for years on a station, says Sambrook, and more can be produced: *Dr. Paut* has almost 1,000 episodes: *Aunt Mary*, 605: *Betty and Bob*, 390.

With the renewed daytime trend, soaps will be even more popular among



In Los Angeles, San Francisco and San Diego you can woo customers into your stockade through the open gates of KHJ, KFRC and KGB. Consistently good ratings ARE available...to you... with no fences of elusive high ratings so often quoted but not available when you want them.

Low, low daytime rates apply to nighttime too, on Don Lee's three key stations that cover California's three prime markets. Singly or together, you'll find KHJ, KFRC and KGB are your best buys...at the lowest cost per thousand. For programs or spots that ARE available...to YOU...corral your Don Lee or H-R Representative today.





stations in the coming months, forecasts Sambrook. Since most other syndicated shows issued by RCV and the other services are made for evening broadcast, there will be a correspondingly increased need for other daytime shows as well, he states.

Charles Michelson also notes new activity with his soap operas. He reports that several large independent stations have recently bought The Life of Mary Sothern and Pretty Kitty Kelly, mainly for before-10-a.m. programing. He also finds that mysteries are in demand, is currently working with three radio reps who plan to clear at least an hour each weekday evening on their several stations to run a block of his half-hour mystery shows across-the-board.

Program, sales services

Q. What new trends are there among the radio program and sales services?

A. What have been referred to in the past as "music libraries" or "library services" are today more accurately

described as "program and sales serve ices," Once World Broadcasting. RCA's Thesaurus and Lang-Worth were suppliers of music transcriptions for radio stations; today they not only provide a library of 5.000 or more musical selections plus complete scripted (and lately, all-e.t.) programs, they also aid stations in selling these programs and other time as well. They provide recorded jingles for a variety of sponsors, brochures and colorful art to help the local salesman sell the client, tips on radio selling methods, merchandising material for local advertisers, among other sales-boosting services (see article in sponsor, 17 May 1954, page 50).

With all these aids provided by the program and sales services, a local radio station has something tangible to offer an advertiser. The radio salesman no longer has to go out "cold" to try and sell the local drug store or taxi cab company on the idea of buying a program or participation. When he steps out to sell the jeweler or the super market across the street, he has on hand a battery of catchy commercial jingles and "lead-ins" specially tailored for the type of prospective

sponsor he is visiting. He can also offer a variety of other commercial pegs, such as holiday and special-occasion campaigns, with which the sponsor can tie in.

There has been an increase in the demand among stations for shows in which multiple participations can be sold, according to spokesmen for these firms, pointing to an increased interest on the part of advertisers in buying local radio participations—especially in shows with big-name stars such as these services supply.

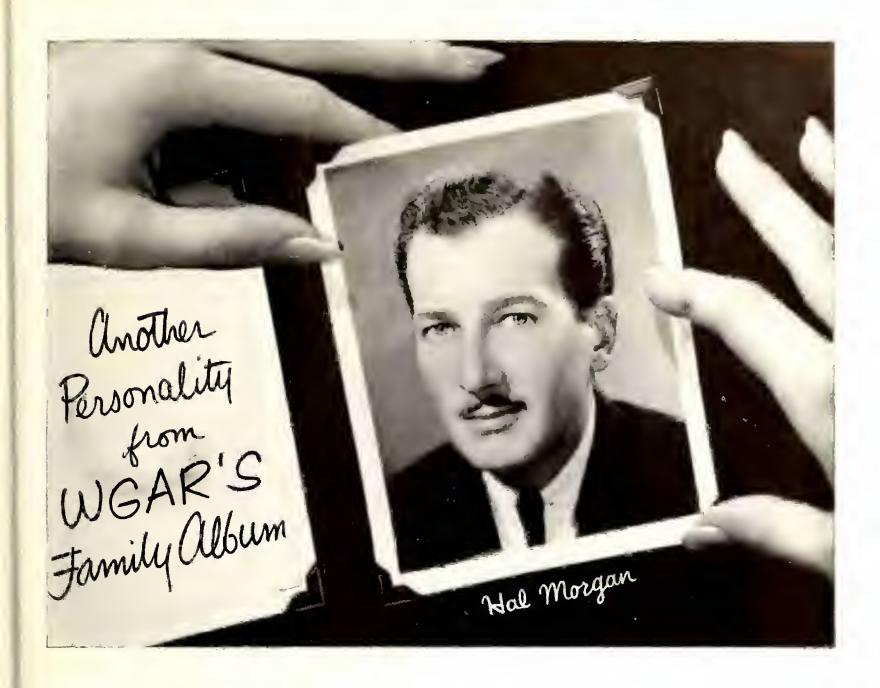
To help meet the demand for topstar shows which can be used as participating vehicles and which require no scripts or special announcer-personnel. World Broadcasting has come up with what it calls its "ComET" Plan (an abbreviation for "complete electrical transcription"). The plan was first announced at the NARTB Convention and will be formally launched by World station-subscribers on 15 September, according to Pierre Weis, general manager of World.

World's ComET Plan features The Betty Grable-Harry James Show designed to run one hour a day, five days a week for 52 weeks (260 shows a year). A husband-wife chatter-and d.j. show in which the two big-name stars do all the introducing of numbers by leading bands and top-star vocalists, it has room for 15 commercial announcements (12 one-minute, three half-minute slots); stations can sell these to sponsors individually or in a variety of combinations.

This is the first time World has produced a show of this length and type all on an e.t. and with no script, openend style (the station selects specific vocal or band selections indicated on the e.t. and at the proper time plays them on another turntable). It is available only to World subscribers at a nominal charge of \$1 per show and to date some 325 stations have signed for the plan. These include contract extensions and renewals as well as new subscribers, among them big network powerhouses seeking programing to fill evening gaps.

The increasing interest of the big network stations in their services is significant, says Weis; as the networks offer less and less in the way of programing, he declares, services like World which can provide the stations with attractive big-name programs.





He reaches customers in kitchen and car

Want to talk to the lady of the house while she's preparing the evening meal? Want to get the ear of her husband while he's driving his car?

Then let Hal Morgan tell your food, beverage, drug or automotive story on "Morgan's Matinee"—the sixty-minute show with double-barreled appeal for homemakers and motorists alike.

From 4:00 to 5:45 each weekday afternoon, Hal Morgan serves up a blend of good music, news, weather, time and road conditions... preferred fare for the man driving home from work, and for the homemaker in the kitchen.

While Morgan is on the air, Greater Cleveland traffic is at its peak. Over a quarter-million motorists are on the move—90% with car radios! During this same period, radios are tuned to Hal Morgan by busy homemakers.

Reach customers in a mood to buy—on "Morgan's Matinee"! Participations and quarter-hour segments available. Check your nearest Christal office today.

WGAR

THE STATION WITH

4½ MILLION FRIENDS IN NORTHERN OHIO

CBS—Cleveland—50,000 Watts
The Peoples Broadcasting Corp.
Represented by The Henry I. Christal Co., New Yark
In Canada by Radio Time Sales, Ltd., Toronta

will be more important to them.

In line with the growing demand for participating programs, World is planning about six new five-a-week scripted half-hour and quarter-hour musical shows.

World boasts over 1,000 station-subscribers, reports that its production budget for the first six months of 1954 was up 35% over last year.

RCA's Thesaurus also stresses as the important trend this year the increasing use of participating announcements in library service shows rather than single sponsorships. They have de-

signed such new shows as Penthouse Party, hosted by Nelson Eddy and featuring top vocal stars, to carry up to seven participations on one half-hour stanza, and Melachrino Musicule to provide for four amountements per quarter hour. Each show, however, is flexible and can be sold by stations in a variety of ways.

Reflecting the ever-increasing salesconsciousness in the field, this year for the first time. Thesaurus has made available merchandising and point-ofsale material to the sponsors of one of its shows. The Hour of Charm (with

Affiliated

with

KFPW

Fort Smith, Ark.

Phil Spitalny's all-girl orche-tra).

Starting in August, Thesaurus subscribers will receive the first selections in a new series of "Sell Effects"—single-word transcriptions designed to tie in with local commercials (these are in addition to the firm's singing jingles).

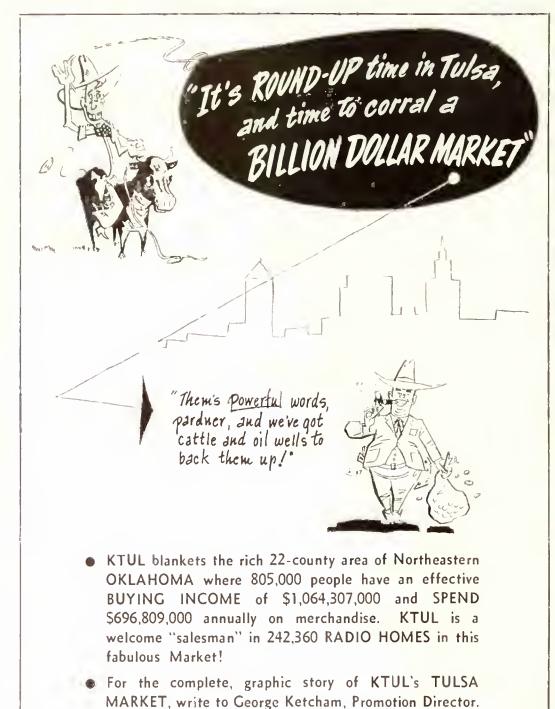
In May, Thesaurus launched a new five-minute musical quiz show. Quickie Quiz, representing a somewhat different programing approach for the firm (whose 31 shows in half-hour and quarter-hour lengths are largely straight musicals with top-name vocalists and band leaders). Featuring Ralph Flanagan and orchestra, it is an audience participation bit expressly designed to tie in with local events and sponsors connected with them. Ten five-minute shows are available each week, and most stations run two a day.

Artists in Thesaurus shows include such names as Eddie Fisher, Johnny Desmond, June Valli. Beatrice Kay, Fran Warren. Sammy Kaye.

Lang-Worth Feature Programs reports that it has increased its customer list by 25% since 1 September 1953. "We are today re-signing radio stations that two or three years ago decided to get along without a program service." says Lang-Worth President C. O. Langlois.

In the planning of new programs. Lang-Worth is now working hand-inglove with a committee of executives from several advertising agencies all over the country to bring in a practical advertiser viewpoint. Rather than design shows merely to attract audiences as in the past and for single sponsors, Lang-Worth has revamped its approach to a more sales-conscious one, is now gearing programs toward the much-in-demand multiple sponsorships.

First of the new-type shows is the Russ Morgan Show, a daily 30-minute stanza with five one-minute availabilities per program which will start 6 September. At presstime, it was sold in 504 markets. It is a new departure for Lang-Worth in more ways than one. It is the first show that the firm is marketing individually that is, to non-subscriber as well as subscriber stations. It is also the firm's first show for which no script is needed-the m.c. role is taken over by the star, in the style of open-end shows, while the local d.j. plays the tunes. There is a big need for this open-end type of show.



L. A. BLUST, Jr., Vice Pres.-Gen. Mgr.

AVERY-KNODEL, Inc., National Rep.

CBS Radio

Northeastern

OKLAHOMA

Announcing

the appointment of

H-R inc.

as the National Representative

for Radio



Another step toward even better service for KOWH advertisers is the appointment of H-R Inc. as National Representatives for "America's Most Listened-To Independent Station."

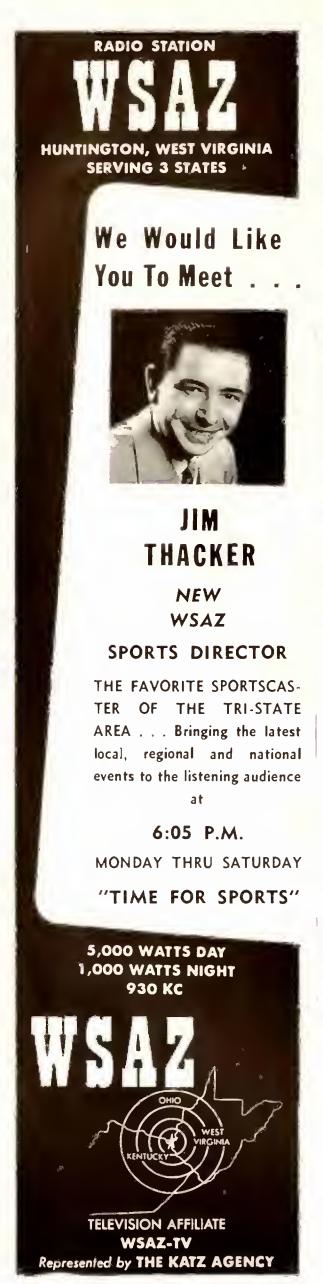
And just to cinch the "Most Listened-To" title even more firmly, KOWH just completed its 32nd month in first place in Omaha by setting a new record. With a day-time rating of 46.2°_{0} , KOWH has just topped the mark for share of audience in a six-station area.

And with an average like that, any spot you pick at random has a better than even chance of delivering you a bigger listening audience than a spot on all other Omaha-Council Bluffs stations combined!



KOWH Represented by H-R Inc. WTIX
Represented by
Adam J. Young, Jr.

WHB Represented by John Blair & Co.



says Langlois, and more will follow from Lang-Worth.

This year Lang-Worth made a transcribed sales lecture course available to subscribers titled "Selling and Servicing Local Radio Accounts" setting forth basic groundwork in radio selling as well as new angles and ideas. The company plans to continue these aids, transcribed by President Langlois himself. It also plans additional releases of musical commercials which have been extremely popular with advertisers, reports Langlois.

Associated Program Service (a division of the Muzak Corp.) now has a "permanent" library of some 7,000 musical selections plus sales aids which it rents to subscribers, plans no change in this sctup right now. Its collection includes musical production assists such as themes, fanfares, bridges and sound effects. Selling aids, aside from time and weather jingles and advertiser lead-ins, feature a series of transcribed sales talks by former APS V.P. Maurice B. Mitchell (now President of Encyclopaedia Britannica Films), designed to be run off at station sales meetings.

APS rents its library at a monthly rate of \$62.50 to all stations, regardless of size, on a minimum three-year contract. It currently has 483 subscribers.

Although APS no longer issues new releases or services, in the past 18 months it has had a higher net than at any time in its history, according to Edward Hochhauser Jr., vice president and general manager. The reason is that it operates at minimal cost, via direct mail.

Pop, light concert and dance music dominate the APS library, though novelty, hillbilly, band and religious selections are included. Featured are such names as Rosemary Clooney, Guy Mitchell, Vic Damone, Errol Garner, Vavier Cugat.

Farm radio

Q. Isn't most farm programing in rural areas?

A. Obviously a great deal of farm broadcasting is done by stations located in predominantly rural areas. However, 64% of the radio stations and 47% of the ty stations responding to Program Guide questionnaires said they carried farm programs. (Pro-

gram Guide is the breakdown on local U. S. radio and tv programing recently published by Sponsor Services Inc.) Included in the list of stations with farm programing are such urban outlets as WNBT (tv), WABC and WOR. New York; WGN-AM-TV, WMAQ, WNBQ, WBBM-AM-TV and WLS. Chicago, and other outlets.

(For details on the farm market, see SPONSOR's special farm section, 18 October 1954. See also Farm tv, page 102.)

Negro radio

Q. What's the most important thing to remember when selling to Negroes?

A. Best results come from using Negro performers or announcers. Never use artificial Negro speech: let the station rewrite your commercials, if necessary, to suit its market. Consistency in Negro advertising is important as with all advertising.

Q. How many Negro stations are there in the U. S.?

A. Program Guide lists 22 stations

Agencies! Advertisers!

profit from the NEW Tucson, Arizona Metropolitan Area!

- 141,216 population 1950 census
- Tucson 167 Quality of Market Index

Get FREE FACTS from Tucson's Scott Henderson Advertising Agency

Call, Write, Wire, TODAY!

Other ways the Scatt Henderson Advertising Agency of Tucson can help you and your product:

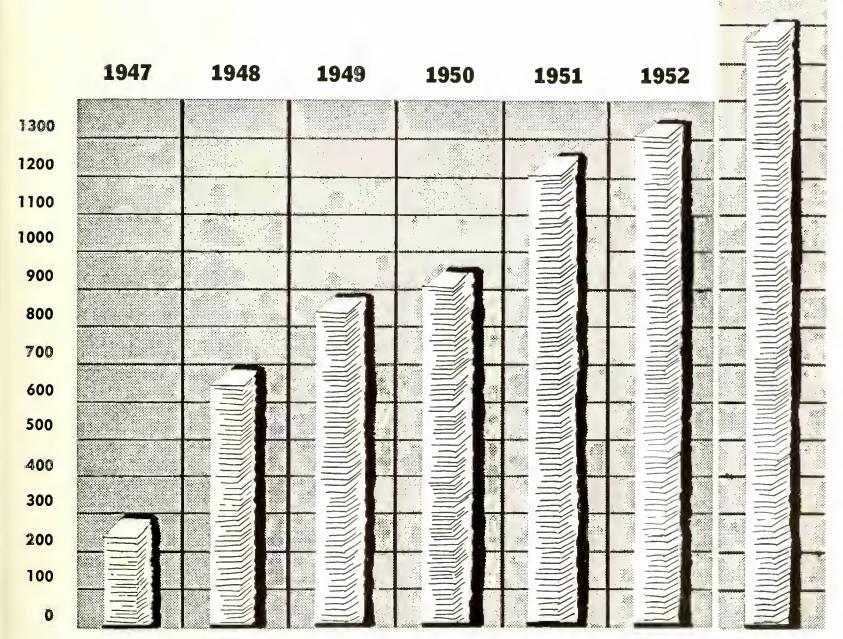
- Your product in an expanding market needs attentian. The Scott Henderson Advertising Agency knaws the Tucsan Metrapolitan Area. It can select media, da spot checking of distributors and retailers, handle research and billing.
- Ask about our special radio and TV packages; also spot availabilities on top shows.

Dial 3-5425 Santa Rita Hotel Tucson, Arizona





1953



289 Pages 682 Pages 889 Pages 951 Pages 1254 Pages 1357 Pages 1608 Pages

SPONSOR The magazine radio and tv advertisers use



SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.

which are 100% Negro programed and 82 other stations with a considerable amount of Negro programing. There were 374 stations responding to the Guide questionnaires (25% of the total respondents) which program at least partially for the Negro andience.

Q. What's new in Negro radio? A. Possibly the latest in Negro programing is the National Negro Network, which airs Ruby Valentine (a serial story) on 43 stations. Sponsors include Pet Milk, Philip Morris cig-

arettes and Wrigley gum. An interesting fact is that representatives for Negro stations told SPONSOR that "tv is not hurting Negro radio at all; it's still an untapped goldmine."

Q. How big is the Negro market?
A. The Negro market is bigger than you probably imagined. After all, one out of 10 Americans is Negro. In New York alone there are more than one million Negroes—which exceeds the entire population of Pittsburgh.

Boston, St. Louis or San Francisco.

The Negro market represents a lot of money, too. In the Birmingham area, for instance, more than 240,000 Negroes spend more than \$248 million every year.

Classical music

Q. How popular is classical music?
A. During 1952 (last year for which figures are available) 30 million people paid \$45 million in admissions to hear good music concerts in the U.S. That was five million more than the number of people who attended all

major, minor and no-league base-

ball games.

Surveys indicate the average income of people who listen to good music radio stations is \$7,000—double the national average. There are five times as many people earning \$15,000 or more who listen to good music stations than those who listen to other stations. Half of all good music listeners own their own homes (90% of the non-apartment dwellers who listen to good music stations own their homes).

Q. Exactly how big is the good music radio audience?

A. Good Music Broadcasters, Inc., reports that its 14 member stations have a total audience of more than two million people. In addition to these 14 stations, sponson's Program Guide also lists 125 other stations programing more than 10 hours weekly of good music. There are 922 stations (61% of the Guide's respondents) who program one or more hours weekly of good music. The audience of these stations can only be conjectured.

Q. What kind of sponsors use good music stations?

A. Leading good music advertisers include Air France, Macmillan Co., RCA Victor (for its hi-fi equipment), Iloliday, Reader's Digest. Atlantic Monthly, Hukwa Tea, Cadillac, Buick, French Tourist Office and many others.

Folk music

Q. Do mostly hillbillies listen to folk music?

A. According to Program Guide the majority of people like folk music



The Night the Stars Came Out

If the stars came out only one night a year, what an audience they would draw. And if WIBW broadcast only one day out of 365, what a rush there would be for availabilities.

Fortunately for advertisers, WIBW is on the air every day from dawn to midnight. To the farm and small town folks who make up our audience, we're as dependable as the North Star... dependable in our services in their best interests.

That's why WIBW consistently* continues to be the station that Kansas farm folks listen to most—the station where RESULTS make it the first choice of sales-minded advertisers.

*Kunsas Radio Audience 1937 to 1953.



WIBW - CBS Radio, Topeka, Kansas Ben Ludy, Gen. Mgr. WIBW - WIBW-TV and KCKN

(sometimes called Western and hillbilly). For 65% of the Program Guide respondents (995 radio stations) reported folk music programing. There are at least 236 stations which schedule more than 20 hours weekly of folk music and at least seven outlets program nothing but folk music. These stations are not all high in the Ozarks, either. For example, WARL, Arlington, Va., a suburb of Washington. D. C., is a 100% folk music station serving the cosmopolitan, sophisticated capital city. One of the nation's best-known stations— WSM, Nashville—broadcasts 39 hours weekly of folk music. KXLA, Los Angeles and KVSM, San Mateo (a San Francisco suburb) are 100% folkmusic programed.

After-midnight radio

Q. Who listens to the radio after midnight?

A. Most people think factory workers on the graveyard shift are the only souls exposed to post-midnight radio. As American Airlines can testify, however, a large group of white-collar workers also is up late. The airline has *Music Till Dawn* on six major stations (see "10 top case histories," page 45). The show is aired from midnight to 5:00 or 5:30 a.m. on the outlets. draws hundreds of letters weekly.

There were 264 U. S. radio stations with post-midnight programing which responded to *Program Guide* questionnaires. This represents about 18% of *Program Guide* respondents.

About 5% of the respondents—75 stations—operate 24 hours a day.

About 80% of the stations schedule pop music. Other programing includes chatter and interview, folk music, light classical and classical music.

Religious and gospel

Q. How many stations put on religious gospel shows?

A. As might be expected, the Bible Belt contains the largest concentration of radio stations specializing in religious and gospel programing. However, such programing is not entirely confined to one area, for 54% of all *Program Guide* respondents feature some religious programing. About 100

stations offer more than 10 hours of such programing weekly, of which 25 are on Negro-appeal stations. Some stations program far more than 10 hours weekly: KGER, Los Angeles, carries more than 70 hours a week of religious programing.

Foreign language

Q. Is foreign-language programing still important to advertisers?
A. At least 50 national advertisers

believe foreign-language programing is important enough to continue to allocate money for it. And more new sponsors are using foreign language programing all the time. (Among the recent entries: Italian Lines' purchase of *Travel Diary* over WOV, New York.)

Q. The foreign market is sharply declining though, isn't it?

A. Ten years ago a leading New York agency told its clients that "in a decade there will be no such thing

NOW BIG NAME SPANISH SHOWS for the BIG U.S. SPANISH MARKET!

Two transcribed productions starring Latin America's most popular actor

ARTURO DE CORDOVA

Promotion Materials! in SPANISH! Mats: Photos: Giveaways Never before such service on foreign language shows.



EL DIOS MALTRECHO

150 ½ hours—a love story filled with the passion and suspense which guarantees a loyal Spanish speaking audience.

and

LOS PERSEGUIDOS

26 half-hours of mystery

In SPANISH, the greatest adventure show of all . . .

LAS AVENTURAS DE



260 transcribed quarter hours.

The most popular DAYTIME SERIALS by Latin America's leading radio author, CARIDAD BRAVO ADAMS ... 4 transcribed series now available. Serialized adaptations of Mexican Motion Pictures with the original stars in the cast! 5 transcribed series.

For auditions and further information contact:

In New York: Fremantle Overseas Radio and TV Inc.

366 Madison Ave., N. Y. 47. MU 7-4344

In Mexico: Fremontle Radio y Television, S.A.

12-706 Paseo de la Reforma Mexico, D.F. Tel. 36-28-17 as a foreign-language market in the U. S." It based its prediction on limited immigrant quotas and other factors. Now, however, the agency is telling clients that "the foreign market continues to be a very important factor in advertising."

But isn't the foreign market group—like everyone else—leaving its own neighborhoods in downtown areas and scattering to the suburbs of cities?

A. Milton Guttenplan, vice president

of Emil Mogul Co., told sponsor that there had been a trend to the suburbs. "But this mostly affects distribution of products for these groups," he said. "It may change distribution patterns. It doesn't and won't affect radio advertising; radio covers the suburbs anyway. And radio continues to have entertainment appeal that these groups seek out and enjoy."

Q. Where are the major foreign markets?

A. As a rule of thumb, chief foreign

markets are the older urban manufacturing centers. Sponsor's Program Guide listed 285 radio stations carrying foreign-language programing (not including Spanish; see separate paragraphs for Spanish-American radio/ tv). This is nearly 20% of the total respondents to the Guide questionnaires. Pennsylvania had 37 stations; California. 30; New York. 29; Michigan. 23: Massachusetts, 18, and Ohio-17. The stations program to 31 different nationalities.

YOU CAN DOMINATE

THE NATION'S 14th LARGEST MARKET

RADIO

BASIC NBC

Buffalo's FIRST Station

The "merchandising-minded" station that is always bought first by advertisers who want to sell their products.

WGR's Salesmen of the Air:

JOHN LASCELLES

the Morning "Musical Clock" Man

Reggie and Bill KEATON

"Mr. and Mrs. Buffalo"

BOB GLACY

in "Glacy's Basement" Late Show

BILL MAZER

Sports As You Like Them

HELEN NEVILLE

The Homemaker's Friend

PLUS complete news and special event coverage Free and Peters - National Representatives

STATIONS THAT SERVE BOTH THEIR AUDIENCE AND THEIR ADVERTISERS

TELEVISION WGR-T

BASIC NBC

CHANNEL

The *new* opportunity for complete, integrated product domination in the nation's 14th largest market.

ON THE AIR THIS SUMMER SO IT'S NOT TOO EARLY TO MAKE YOUR PLANS

National Representatives

OWNED AND OPERATED BY WGR CORPORATION

Mexican-American

Are there two kinds of Spanish-speaking groups?

A. Yes. One is made up of immigrants largely; this is the Puerto Rican group which centers in New York City. The other segment is the Mexican group.

The Dept. of Commerce and others consider the Mexican-American group at least 300 years old. And it's big; there are about three million Mexican-Americans throughout California, Arizona, New Mexico. Colorado and Texas.

Q. How do individual markets rank?

A. Richard O'Connell. New York station representative with a number of Mexican-American stations, compiled Dept. of Commerce. Chamber of Commerce and Census figures, as well as reports from several other organizations, to arrive at this breakdown;

Los Angeles County, 550,000: San Antonio, Tex., trading area (includes 10 surrounding counties), 400,000; the 65-mile strip of the Lower Rio Grande Valley, Harlingen. Brownsville. 350,000; Corpus Christi trading area. 110.000 to 125.000; El Paso-Juarez trading area, 100,000: Houston trading area. 90,000; Laredo, Tex.. trading area. 90.000; Austin trading area. 80.000: Albuquerque trading area. 80.000: Phoenix trading area. 75.000 and Tucson trading area. 50.-000. The rest of the population is divided fairly evenly within the rural valleys of South Texas, the Imperiat Valley and San Fernando Valley (both California), along the rest of the Texas-Mexican border from Laredo northwest to El Paso.

Q. Do these Mexican-Americans have any program preferences?

A. The Mexican-American's natural infatuation with music makes music the backbone of programing of any good Spanish station. According to Richard O'Connell, next in popularity "is the real blood-and-guts type soap opera which goes to much greater lengths in realism than do our English soap operas. They, for instance, think nothing of having an illegitimate child in the script about to be born. However, due to their religious taboos, the child must either die at birth, the mother must die at birth, or. as rarely happens, the father must show up at the last minute and marry the mother. This is just one example of how realistic Spanish soap operas can get . . . "

Fm radio

Q. What is the outlook for fm?

A. Veteran fm men say they have reason to be optimistic. They give three reasons: multiplexing, hi-fi, more fm sets.

Q. What is multiplexing?

A. It's a way of broadcasting two signals on the same channel. It enables part of an fm channel to be used for non-broadcast purposes while regular fm "home" broadcasting continues. This squeezes more uses out of a single channel, gives fm more opportunities to make money.

Example: While an fm station is broadcasting classical music to the home audience, it could also beam background music to restaurants and offices. The background music could be broadcast without interfering with the "home" broadcasting. A third service, music for stores, could also be broadcast simultaneously.

At the Chicago NARTB Convention last May, FCC Commissioner George E. Sterling indicated that the new rule allowing stations to do multiplexing (officially known as FCC Docket No. 10832) will soon be put into effect. He was careful to state that multiplexing would be an "adjunct to fm, not a replacement for it. . . . It may give fm the revitalization it needs."

Q. Is hi-fi a factor for sponsors to consider?

A. Virtually every big maker of electronic gear is trying to cash in on the hi-fi market. Once confined to smaller firms, now RCA. GE, Philco. Zenith,

Pilot and others are making a strong pitch for hi-fi business. Henry G. Baker, RCA vice president (home instruments), says there will be "\$300 million spent on hi-fi equipment during 1954."

This will affect fin. The majority of hi-fi rigs (ranging in price from \$150 to several thousand dollars) have an fin or fin-am tuner. "These hi-fi fans aren't buying an fin tuner just to look at," one dealer told sponsor.

Various fm stations have reported an upsurge in business from hi-fi dealers and record companies.

Q. What sponsors should make an effort to reach hi-fi homes?

A. Hi-fi is a great delight of the upper middle class. With a minimum investment of \$150 required—and the average running around \$500 to \$800—it's obvious that hi-fi enthusiasts who listen mainly to fm constitute a quality market. Better automobiles.



FABULOUS HOUSTON

NOW

M-DAY JULY 3, 1954



FILDS 610 on Every Dial

Texas' Largest Full Time Independent Station

ASK THE WALKER REPRESENTATION CO., INC.

travel and transportation firms, distributors of fine wines, all these are "naturals."

Q. Besides the hi-fi fm sets is fm set circulation growing?

A. Not only is the number of fm sets manufactured steadily (if not spectacularly) increasing, but also two new areas of fm listening recently have been opened. Now you can buy both auto radios with fm and portable radios with fm bands.

WILDROOT

(Continued from page 4-1)

Billy Williams, now has his own group). The program was aired Monday evenings, ran 15 minutes.

The show never got off the ground. Its average rating was 1.8. The sale of Wildroot hair tonic did not surge.

For six long years Wildroot abandoned all plans for extensive radio advertising and turned to other media.

By late 1942 the memory of Wild-root's sad radio experience had faded.

Wildroot had just brought out its now-famous Wildroot Cream Oil. And Maurer had just written his "Wildroot Cream Oil Charlie" jingle, After introducing Cream Oil in October and November via Sunday supplements, Maurer used spot radio on a market-by-market basis (at that time the 100-markets map had not been figured out). As soon as one market had been established. Wildroot began spot radio in another area.

Use of spot radio increased year by year until, during 1914. Wildroot was said to have spent more for spot than any other advertiser. In those days, recalls Maurer, network radio was the big thing and it was unusual for a national advertiser to use particularly heavy spot campaigns.

Despite his satisfaction with spot, by 1945 Maurer decided the firm was ready for network radio. It had been nine years since the company had been in network radio.

The first show featured the Woody Herman band. A year later Wildroot switched to Sam Spade. The private eye was sponsored by Wildroot for four and a quarter years.

About the same time, Wildroot bought the King Cole Trio. This group was sponsored by Cream Oil for a year and a half.

After dropping Sam Spade and the Trio. Wildroot picked up The Shadow and, later. Twenty Questions on MBS plus Charlie Wild on radio and tv. It continued these network programs until 1953 when, following completion of the 100-market breakdown and the 100 different advertising budgets, Wildroot dropped network radio and put its entire \$1.1 million air budget into spot.

"You'll see that we had several criteria for network radio." Maurer explains. "All the shows we sponsored we got just as they were on their way up in popularity. We kept them until they reached their peak, then turned to new programs.

"All the shows had a young following as well as an audience that had pretty good male listening. They were aired at a time when we'd reach men

both young men and older men. You see, we're serious about getting our message across to a young audience.

"You might say we try to catch 'emboth on the way up—both programs and kids."

Significant as his big colored map

for quick, easy reference to your copies of SPONSOR get the durable new Sponsor binder

costs only

looks like a million . . .

\$4

SPONSOR 40 E. 49th St.	☐ \$4 one binder
New York 17	\$7 two binder
Please send me Binde	er holding 13 issues and bill me later
Name	
Name Firm	

and 100-budget breakdown is to Maurer, they're not the most important elements in Wildroot's advertising strategy.

"Ideas are most important," he explains. "Exciting ideas, with the right kind of copy. Of course you need a good product to begin with. You've got to be honest. But aside from those basics. I believe ideas are most important."

Maurer is himself an idea man. He doesn't leave all the creative thinking up to BBDO. "I have my own creative man, too, Earl Obermeyer. Good idea man, excellent writer. Earl, the agency and I all work together on ideas."

Possibly Maurer's most exciting (he likes that word) idea was his "Wildroot Cream Oil Charlie" jingle.

When Maurer hears the jingle, he visualizes a couple of vaudevillians with their canes, striped trousers and straw hats a la the Happiness Boys.

"For one thing that jingle is happy. And I believe it's important to have happy commercials. People like to be happy. They like to be associated with happy products. Our jingle sort of gives them a lift, makes 'em feel good."

Every line of the jingle contributes to its selling message. "Take the first line—'You'd better get Wildroot Cream Oil, Charlie'—where you ask the listener to act. The second line gives him the reason why—'It keeps your hair in trim.' The next line tells more about the product—'You see it's non-alcoholic, Charlie; it's made with soothing lanolin.' The next line repeats the demand for action—'You'd better get Wildroot Cream Oil, Charlie; start using it today.'

"We even throw in sex. The next line goes, 'You'll find that you will have a tough time, Charlie, keeping all those gals away.' And so it goes."

This year's Wildroot campaign is centered around Al Capp's cartoon character, Fearless Fosdick.

"Coming into 1954 we had, in addition to the annual problem of where were we going to tell our story, the problem of what we were going to say.

"What, besides our jingle. did we need? We needed some exciting way of dramatizing the jingle. We wanted a new way of getting the jingle to the public.

"Having Fearless Fosdick is like having a Godfrey or Crosby—he's an audience getter, a salesman, a charac-

ter that symbolizes Wildroot Cream Oil."

Before definitely signing with Capp, however, Maurer ran a split-run test in which Fearless and a conventional cartoon strip were used. Both cartoons were on the comies page. Both had the same position.

When readership surveys were made, the Capp eartoon ontpulled the other strip by such a great extent that says Maurer, "we could do only one thing hire Fearless Fosdick."

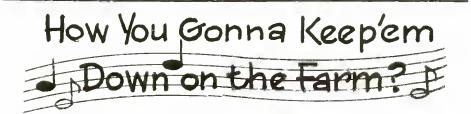
The company's radio and tv commercials also feature Fearless Fos-

dick, as well as point-of-sale material, sales letters to distributors and all the rest of Wildroot's advertising and merchandising.

"Fearless is our gimmick this year," Maurer explains, "and we'll exploit him to the fullest extent."

When it comes to giving people ideas, Maurer warms up to his theory that the advertising agency shouldn't be responsible for every new idea.

"I believe we're BBDO's second oldest client. We started with Alex Osborn—the old Remington Agency (Buffalo), stayed with the merged





YOU CAN'T WIN WITH THE RURAL VOTE ALONE!!

Labor Department figures show Kansas tripled the national average and ranked fourth of all states in percentage of manufacturing employment gain in 52-53. Much of this growth is centered in WREN's backyard. You can no longer cover Kansas with a farm station alone. Bolster your schedule with WREN—top buy in Topeka and wealthy Eastern Kansas.



5000 WATTS

ABC

TOPEKA, KANSAS

Batten, Barton, Durstine & Osborn,

"Your agency has to be a partner in your business. You have to tell the agency everything about your company. Don't look upon the agency as an idea machine. It should be your selling partner. You're both in business to make money," Maurer observed.

Maurer gave this description of the way Wildroot works with BBDO:

"Our account executive is Alan D. Lehmann, who is assisted by two assistant account executives—Jay S. Larman and Stuart Hample; also a media director, William Decker—all working out of BBDO's Buffalo office. Our New York coordinator and Gal Friday is Gertrude Scanlan, and I think it would be safe to say that a group of BBDOers—upward of 35 people—spend all. or part time, on the Wildroot account.

"I sincerely believe that the Wildroot Company and BBDO relationship is very unique. It is well over 40 years old and we have never had another agency—which is certainly unusual in our kind of business. The Wildroot advertising department is relatively small for a firm with a \$3,000,000-plus budget. I sincerely believe that the reason for this is that we have always tried hard to avoid client-agency duplication, and we use the agency for almost everything that they are in a position to supply.

"We do not look upon our agency as an idea shop, nor do we depend on them for all of the ideas and all creative suggestions. We think they are a group of intelligent, sound businessmen, and they have our complete confidence. For example, at the last bi-monthly meeting which we had with the A. C. Nielsen Co., there were as many agency people in attendance as

there were Wildroot people.

"You might be interested in knowing that the agency is called into all of our planning at the very inception. They are active in all of our product testing, consumer testing and sales testing. Coming right down to the last foot, we feel that they share with us any successes or failures that we may have experienced."

Maurer explained that Cream Oil was originally a wartime substitute.

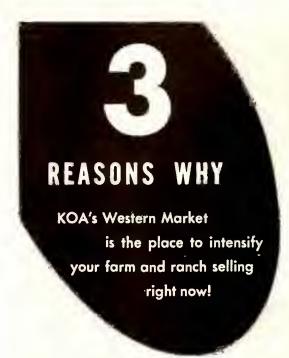
"Our hair tonic, pre-World War II, had alcohol in it, like most tonics. Then our supply of alcohol was cut because of the war. Ever since 1937 the lab had been working on a tonic with lanolin that was non-alcoholic. Actually it probably was better for your hair. Of course some men liked the stimulation they got from the alcohol tonics. But we had to sell the fact that because ours was non-alcoholic and contained lanolin—that was at a time when most people didn't know what lanolin was exactly—ours was better."

Some observers told Wildroot they were making a mistake in bringing out an emulsion tonic. "Men won't put that white stuff on their hair," they warned Wildroot.

Maurer and Albert E. Ritchie, general sales manager for world operations, started to test the Cream Oil in eight markets.

They chose markets of 100,000 to 250,000 population—hig enough to check results but not too big to be too expensive or to make personal checking impossible.

Maurer had charge of four markets. Ritchie had the other four. Each per-



1.

Incame is at its peak!

Fram naw through the fall,
harvest season means
boom buying!

2.

Incame is higher through the year! Farm and ranch incame in the Western Market is 74.3% higher than the national average!

3.

KOA serves the entire Western

Market . . . more people who

can't get TV than any
radio station in America.

This regular coverage includes 3,644,400 listeners in 302 caunties af 12 states!

Write today for complete details... or CALL PETRY!

KOA programs for this market, with 18 hours a week devated ta FARM AND RANCH SERVICE!



sonally supervised careful sales tests.

"After nine weeks," Maurer told SPONSOR, "we were convinced that we had a winner in Cream Oil. And our wartime substitute' has turned out to be a peacetime necessity."

The Cream Oil is today so important to Wildroot that it gets virtually the entire Wildroot advertising budget, even though a wide variety of hair preparations and shampoos are produced. "For one thing, the hair tonic industry is very susceptible to advertising."

Working under Maurer is a staff of 10. In addition to Earl Obermeyer. Maurer's "creative man." there is Chuck Dentinger, the advertising department's media director, who handles the schedules, checking, billing details.

Arthur Zgoda edits a weekly employee newspaper (which has won two first prizes and a grand prize for the best publication entered in the Niagara Frontier Industrial Editors Association contest, judged by Northwestern University's Medill School of Journalism). Zgoda also edits a biweekly salesman's newspaper, is the company photographer, handles employee relations and does some public relations work.

Maurer has been with Wildroot 25 years; he has been advertising director since 1947 and was advertising manager the preceding five years. He's immediate past chairman of the Association of National Advertisers, is on the ANA board and was a member of sponsor's Advisory Board for its All-Media Study. SPONSOR got the impression, while spending a day with him. that he is given a free hand from Wildroot President Harry Lehman in running the company's advertising program. Maurer started with Wildroot during a summer vacation while he was attending college, liked it so well he stayed with the company and never did finish school. Before coming into advertising he was a salesman.

The original batch of Wildroot hair tonic was made by two Buffalo barbers who had been asked by their customers for a dandruff-removing preparation. The jug in which the first tonic was made in 1909 is in Wildroot's archives.

SPONSOR asked Maurer why Wildroot had been so successful when there are several hundred brands of hair tonics on the market to chose from.

"We have a good product, of course," said Maurer. "It costs more

to make Cream Oil than other tonics. But besides a good product, you need good selling to succeed. You need to be research-minded.

"We have two kinds of research. One, our laboratory upstairs with its staff of scientists. Two, our sales research. We copy test, sales test, consumer test. We're very cautious.

"Cream Oil was successful, I think, for three reasons.

"It was different; an emulsion.

"It had exciting elements; it was non-alcoholic and had lanolin.

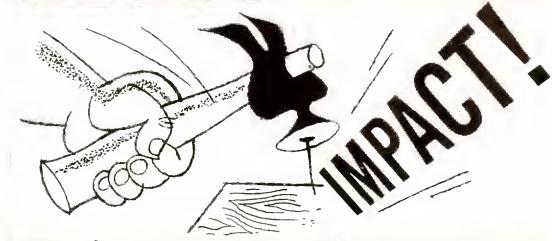
"The Wildroot Cream Oil Charlie jingle helped give the product a personality. Personality is important."

Wildroot's chief competitors are Vitalis and Vaseline.

"One reason I believe Wildroot has been so successful." Maurer said to SPONSOR, "is that we seriously believe and practice an old adage. The sales department, the advertising department, the agency we all follow this adage: 'You can do an awful lot of good in this world—if you don't care who gets the credit'."



means



in the Rich NASSAU-SUFFOLK Market

Within ½ Millivolt Signal
Retail Sales—\$4,223,214,000*
754,215 families with spendable income more than \$4,000*
382,826 families with spendable income more than \$6,000*

Within Nassau-Suffolk Saturation Area

More retail sales than 18th ranking Metropolitan Market (\$1,200,175,000)*

More food sales than 17 complete states or the District of Columbia (\$364,062,000)*



HUNTINGTON, L. I., N. Y.

TIMES THE POWER OF ITS
NEAREST COMPETITOR . . .

The Only Long Island Station
That REALLY SATURATES
The Market . . .

WGSM—is first in morning audience**

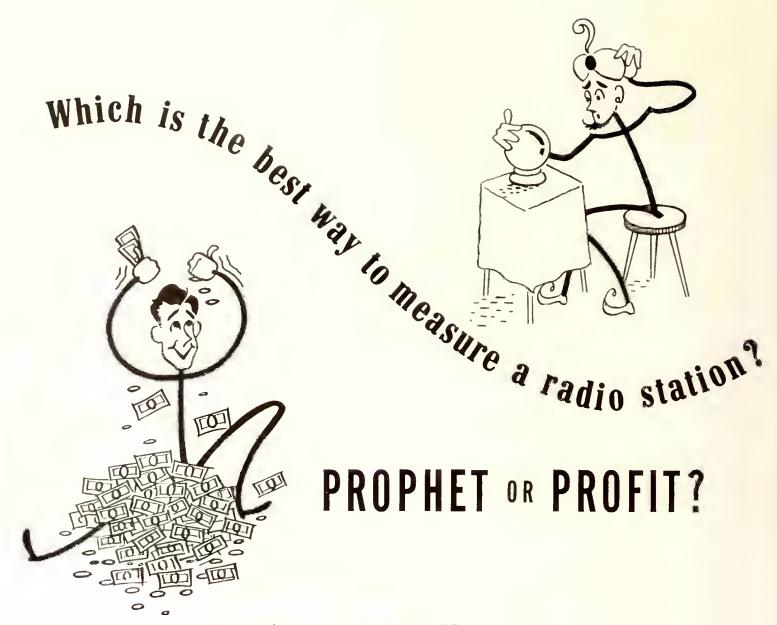
WGSM—has more afternoon listeners than the combined audience of 3 of the 4 New York networks**

wGSM—is the independent with the lowest cost per listener in the largest "Home Owner" market in the world—Nassau - Suffolk - Westchester - Fairfield, and New Haven counties.

wgsm—rates are based on local value . . .
yet the advertiser receives a
bonus coverage of over 5,000,000
New York Metropolitan market
dwellers—in Bronx, Queens,
and Kings counties.

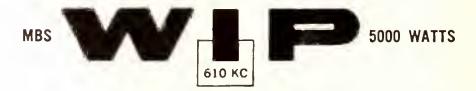
Represented by Robert S. Keller Inc.

*SRDS Consumer Markets (1954) **Hoope



Profit is the way WIP advertisers measure their results!

That's why more local and national advertisers use WIP than any other Philadelphia network radio station.*



PHILADELPHIA 7, PA.

National Representatives
EDWARD PETRY & CO., INC.

*Broadcast Advertisers Report May 1954

PHILADELPHIA'S PEONEER VOICE

radio

1954: 117 MILLION RADIOS, 29 MILLION IN CARS

Here are some of the important questions you will find answered in the 11 pages of this report

Q.	How many U.S. homes are radio-equipped?page	1
Q.	How many cars in the U.S. have radios today? page	2
Q.	What type of radio is the public buying?page	3
Q.	How much does out-of-home audience add to in-home listening? page	4
Q.	How does the male vs. female radio andience compare?page	6
Q.	How many hours do homes listen per day?	7
Q.	How do show types compare in number of people reached? page	8
Q.	What's the cost-per-1,000 of network programs by types? page	9
		229

I Dimensions of radio's audience

1. How many radios are there in the U.S. today compared with 1946?

SOURCES: 1946 figure from NAB for January 1954 figure is NBC Radio research dept. estimate for January

Set total doubles in eight years

Since 1946, first postwar year, total of U.S. radios has more than doubled. Sales of radios have been continuing at a fast pace through the years of television's most rapid growth.



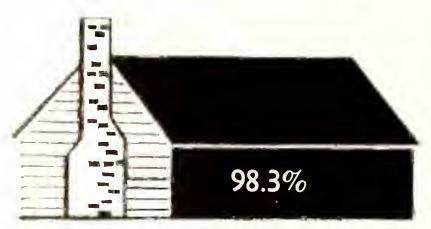
1946



1954

2. What percent of U.S. homes have radio sets today?

SOURCE: NBC Radio research dept. estimate for January 1954



Homes with one or more radios

Radio most universal mass medium

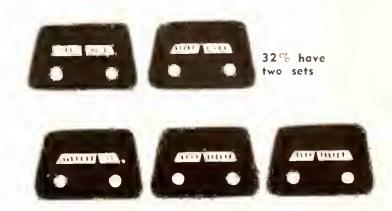
Non-radio home is rarity. No other medium has as high a degree of penetration. NBC made its estimate on basis of 1953 Joint Radio Network Committee report updated by RETMA figures.



Homes with no radios

3. What percent of radio homes now have more than one radio set?

SOURCE: "The Importance of Radio in Television Areas Today," survey by Alfred Politz Research for Henry 1. Christa Co. and stations it represents; interviews span period 13 December 1952 to 29 January 1953



23% have three to seven sets

55% homes multiple set

Politz study covered tv areas. High proportion of homes with more than one radio points up importance of listening by individual members of families to radios at different locations in homes. Chart on page 3 of Radio Basics shows where radios are located within homes.

4. How many cars in the U.S. have radios today compared with 1946?

SOURCE: 1946 figure from NAB, for January: 1954 figure is from merchandising publication Mart for January

Car radios boomed up in postwar years

Since war's end number of cars equipped with radios has almost quadrupled. Total car radios now of over 29 million is close to number of U.S. tv homes. Though cars are main location for out-of-home listening, nation's 10 million portable radios and 10 million radios in public places also contribute substantially to audience.



1946



How many radios were sold last year compared with the previous year?

SOURCE: RETMA figures for factory sales to distributors, 1952 and 1953

11,000,163 1953

12,938,455 1954

6. Do people buy radios in television areas?

SOURCE: CBS Radio Spot Sales study based on RETMA home radio figures, BAB auto radio figure

'53 radio set sales lead '52 in 10 "old" television markets

		1953	
	HOME SETS	AUTO SETS	TOTAL SETS
New York	856,959	361,666	1,218,625
Chicago	462,449	236,939	699,388
Los Angeles	2 86 ,2 50	194,345	480,590
Phila d elphia	268,522	146,214	414,736
Boston	161,887	89,903	251,790
San Francisco	137,224	83,062	220,286
St. Louis	103,288	69,696	172,984
Washington, D. C.	91,257	57,753	149,010
<mark>dinneapolis-</mark> St. Paul	55,731	45,466	101,197
Salt Lake City	12,646	8,275	20,921

Note that in these 10 mature television markets demand for radio sets shows acceleration in 1953 over 1952. This is true when you consider home as well as auto sets. Importance of con-

	HOME SETS	AUTO SETS	TOTAL SETS
	737,833	252,916	990,749
ı	314,472	175,872	490,344
	227,598	144,666	372,264
	214,613	106,217	320,830
	142,559	67,450	210,009
ľ	104,630	68,437	173,067
	95,150	44,223	139,373
	86,944	49,617	136,561
	52,720	39,019	91,739
Ц	12,896	6,612	19,508

tinued purchase of radio sets lies in obvious fact consumers are voting their continued interest in medium when they spend dollars for sets. Markets above all had to before freeze lifted in 1952.

7. What type of radio is the American public buying nowadays?

OURCE RETMA 1953 set ales fg is

Living room radios	
Clock radios 16%	
Portable radios	
Auto radios	

2 of 3 radios non-living room

As figures at left show majority of radios now being bought are designed for use outside the living room. The present trend is a forerunner of what may be coming. The pocket radio, many electronics industry leaders feel, may be in mass-production within a few years. Portable radios may then become even larger portion of radio set sales than today. Total amount of listening by individuals should rise sharply.

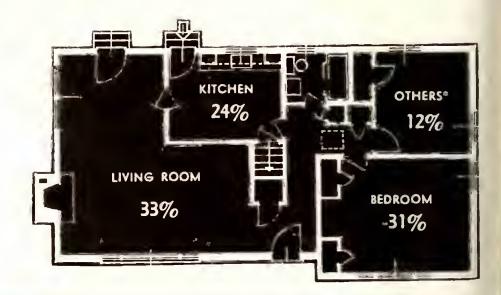
100%

8. Where are radio sets located within U.S. homes?

SOURCE: "The Importance of Radio in Television Areas Today unvey by Afred Politz Relearch for Henry Chr. ta. C. and tations it represents; interviews span period 13 December 1952 to 29 January 953

Listening permeates U.S. homes

More sets today are found outside living room than in it. One reason: As television entered living rooms radios tended to be added in kitchens, bedrooms, other rooms where individual members of the family could use them without interfering with tv viewing. Spreading of radios all over home has made it more difficult for radio researchers to make full count of the radio audience.



9. How many people listen to radio in their homes every day?

SOURCE. See f atnotes below

	9,0	USING RADIO1 NUMBER	LISTENERS PER SET ²	LISTENERS USING RADIO
9 a.mnoon		7.850,000		9,248,000
noon-6 p.m.	17.1	7,980.000	1.27	10,130.000
6 p.mmidnight	15 <mark>.</mark> 9	7.420.000	1.64	. 12.164.000

"Nielsed Radio Index - "Olse N.w. Dec. 1953. Ahrrived at by simple multiplication."

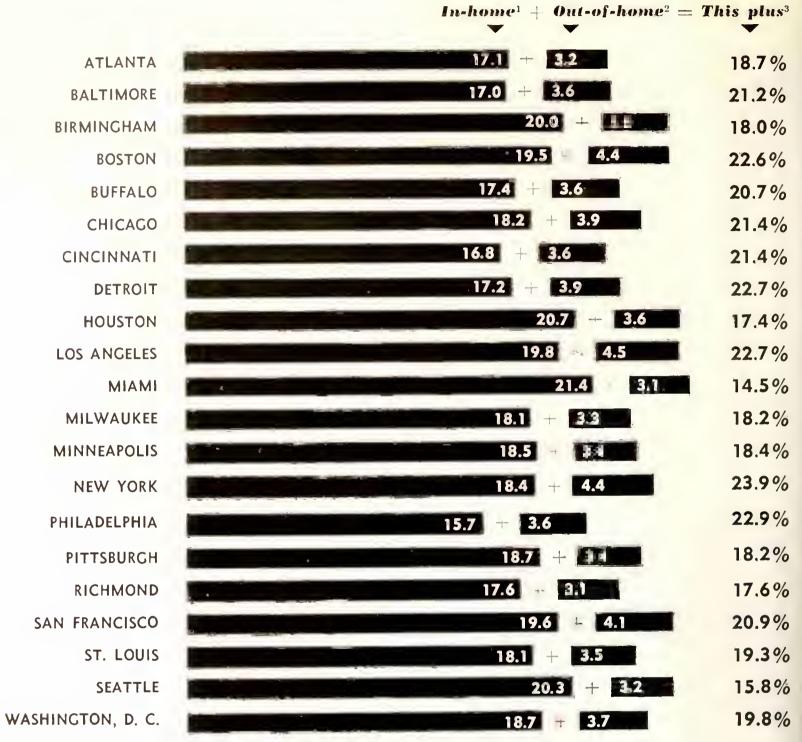


Keeps Getting Action

*Source: Estimates based on "Sales Management" and U.S. Census figures 1949-53.

10. How much does the out-of-home audience add to in-home listening?

SOURCE: The Pulse, Inc. Jan. Feb. 1954 except New York which is only February

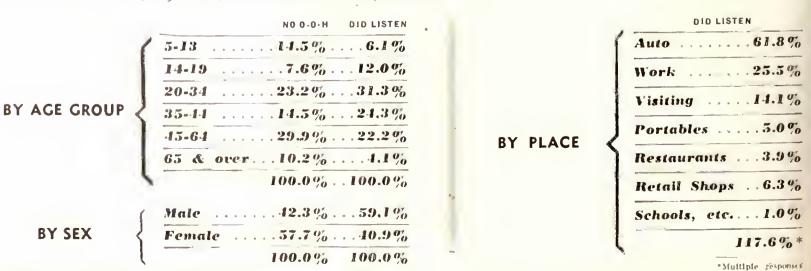


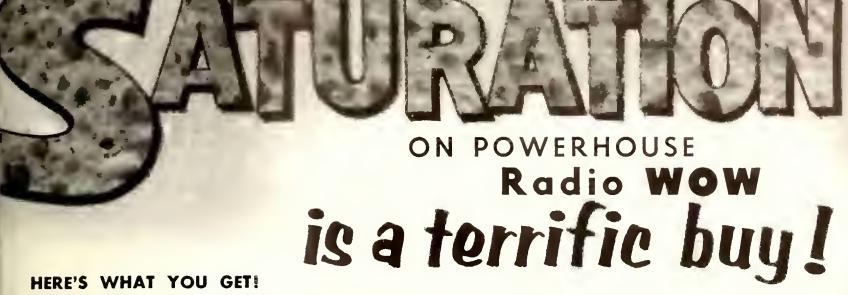
¹Average quarter-hour sets-in-use of in-home radio listening. ²Average quarter-hour sets-in-use of out-of-home radio listening. ³The percent of listening added by out-

of home. (This is derived by calculating the ratio of out-of-home to in-home listening.) All figures in this chart cover 6 a.m. through midnight, Sunday through Saturday.

11. Who listens to radio out-of-home and where do they listen?

SOURCE: The Pulse, Inc., August 1953, New York market 24-hour period





	Time	Sets-in- Use	Rating	Share of Total Audience
, i	Monday			
8	7:00 AM 8:00 AM 9:00 AM 10:00 AM 11:00 AM 1:00 PM 3:00 PM 5:00 PM 7:00 PM 9:00 PM	29.6 33.6 30.8 28.6 29.1 29.0 23.3 20.5 30.7 25.7	12.2 9.4 8.0 7.9 7.1 9.8 9.2 7.7 10.9 10.8	41% 28% 26% 28% 24% 34% 40% 38% 42%
	(19) Average	28.1	9.3	34%
,	luesday			
l	6:30 AM 8:30 AM 10:30 AM 11:30 AM 2:30 PM 4:00 PM 5:30 PM 7:30 PM 9:30 PM 10:00 PM	16.7 33.2 29.2 27.3 26.2 23.5 24.9 32.1 23.6 21.8	7.9 8.8 7.5 7.3 8.6 9.3 12.0 9.4	47% 27% 26% 27% 33% 37% 37% 40% 42%
	(10) Average	25.9	8.9	35%
,	Wednesday			
1	7:45 AM 9:45 AM 10:45 AM 11:45 AM 1:45 PM 3:45 PM 4:45 PM 6:45 PM 8:45 PM 10:30 PM	30.7 31.0 28.3 28.1 27.7 23.6 23.6 28.6 27.8 15.6	10.2 7.9 7.2 7.6 8.6 8.7 7.9 10.8 10.8	33% 25% 25% 27% 31% 33% 38% 38% 48%
	(10) Average	26.5	8.7	34%
	Thundan			
	7:15 AM 9:15 AM 9:15 AM 10:30 AM 11:30 AM 12:30 PM 3:30 PM 5:00 PM 7:15 PM 8:15 PM 9:45 PM	32.5 30.5 29.2 27.3 33.1 23.5 20.5 30.7 30.0 21.9	12.6 7.5 7.5 7.3 11.5 8.8 7.7 10.5 12.1 8.4	39% 25% 26% 27% 35% 37% 38% 34% 40% 38%
	(10) Average	27.9	9.4	34%
	riday			
	6:15 AM 9:00 AM 10:15 AM 11:15 AM 1:15 PM 3:00 PM 4:15 PM 8:45 PM 8:45 PM 9:45 PM	14.3 30.8 27.5 27.1 29.2 23.3 23.6 30.7 27.8 21.9	7.1 8.0 7.4 7.0 9.0 9.2 8.5 10.5 10.8 8.4	50% 26% 27% 26% 31% 40% 36% 34% 39% 38%
ç	(10) Average	28.6	8.6	35%
r (aturday			
	8:15 AM 9:30 AM 10:15 AM 11:00 AM 11:45 AM	31.0 26.3 23.8 20.3 23.0	7.8 7.0 6.8 5.3 5.0	25% 27% 28% 26% 22%
4	(5) Average	24.9	6.4	26%
-				

LARGEST	AUDIENCE
	LOWEST COST

Compare the Ratings:

Total spots		
Sets-In-Use	(Average per spot)29.4%	

RATINGS:

WOW—Area Rating (Average per spot)9.3
Station "B" (Same times)
Station "C" (37 Daytime, same times)

Share of Total Audience:

WOW—(Average 55 spots)	6%
Station "B"—(Average 55 spots, same time)1	
Station "C" (37 Daytime, same spots)1	1.0%

Comparative End-Rates:

	8-Sec	Cbs	Minutes
WOW	\$6.50	\$18.00	\$22.00
"A" Station	7.00	14.00	14.00
"B" Station	5.68	11.35	11.35

Compare the Costs:

Cost-Per 1000 In-Home Families:

Base	S.A.MDay	Base B-Day	Base C-Day
wow	389,809	425,390	
"A" Station	293,125	321,520	
"B" Station	147,410	201,210	
8-Sec:			4
wow	18c	16c	14c
"A" Station	47c	43c	
"B" Station	1.28	94c	
Chainbreaks:			
wow	49c	45c	39c
"B" Station	94c	85c	
"C" Station	2.56	1.88	
Minutes:			
WOW	60c	56c	47c
"B" Station	94c	85c	
"C" Station	2.56	1.88	• • •
Station	2.00	1.00	• • •

Sources:

Sets in use, ratings, shares are from the Pulse of the WOW Area, March, 1954.

Rates are from the March, 1954 Standard Rate & Data, or (for shorties) quoted by Station Managers, 3/28/54.

C-P-M computed using total weekly base (as indicated) times WOW Pulse Area rating divided into rate.

REGIONAL RADIO



OMAHA, NEBRASKA

Bill Wiseman, Sales Manager

NBC Aff. • 590 KC • 5000 WATTS

JOHN BLAIR & CO., REP.

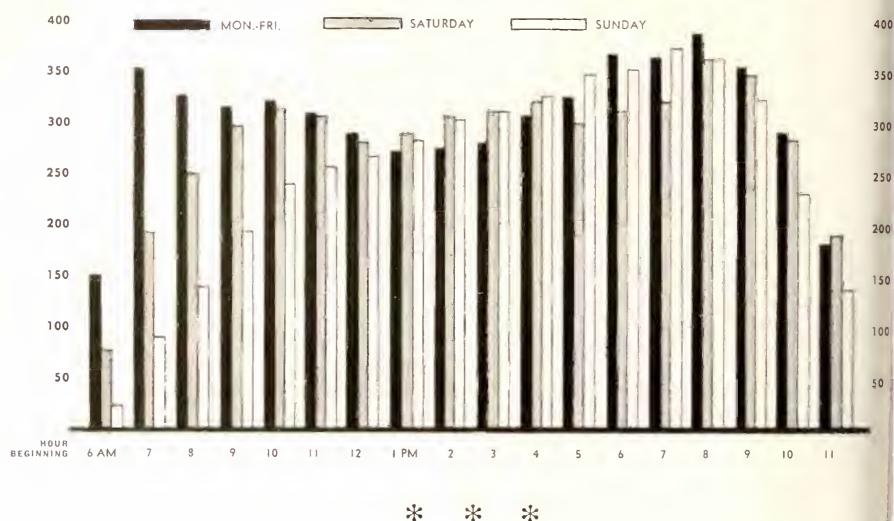
A MEREDITH STATION • Affiliated with Better Homes and Gardens and Successful Farming Magazines

II Radio listening habits

1. How does the number of people listening in homes differ hour by hour?

RCE Te P ., A * * * 12 V * VV 'S

Total radio listeners per 1.000 homes with radios: 8 p.m. Mon.-Fri. is high point



* *

multiplied by listeners, gives true measure of audience

How chart above is computed: it is result of sets-in-use

The chart above gives a true measure of the relative size of the in-home radio audience at any time. It is derived by multiplying the sets-in-use figure for each hour by the number of listeners per radio set. The number of listeners per 1,000 radio homes figure thus obtained shows how the number of people actually listening fluctuates hour by hour. The Pulse figures used to derive these audience totals are 12-city averages for the following tv markets: Birmingham, Boston, Buffalo, Chicago, Cincinnati, Los Angeles, Minneapolis-St. Paul, New York, Philadelphia, San Francisco-Oakland, St. Louis, Washington, D. C. The high point in audience falls at 8 p.m. Monday through Friday when there are 394 listeners per 1,000 radio homes. Low point is Sunday at 6 a.m. when there are only 18 listeners per 1,000 radio homes. Radio homes, by the way, are not "radio-only" homes: they are "homes with

radios" which means virtually all homes in a market and includes of course homes which have television. With this chart the advertiser interested in reaching the broadest number of people can easily tick off the hours with the highest potential. The chart shows, for example, that the morning hours starting at 7 and at 8 have a twohour average of 349 people listening per 1,000 radio homes. But the hours starting at 7 and 8 in the evening have an average of 384 people. Actually sets-in-use for the evening hours is slightly lower than for the morning. But this is more than over-balanced by the increase in number of people listening per home in the evening. On the next page you'll find two charts similar to the one above which break the total audience down by sex. The principle used in deriving these charts is identical to the one explained above. Total here includes teenagers and children.

HOW MANY EARS HEAR THE VOICE OF BALTIMORE?

Some smart guy came up with a quick answer: "Twice as many ears as people!"

But it's not quite that simple! For instance, back in 1922 when WCAO first went on the air, there were 880,000 people in Metropolitan Baltimore. They all had ears—but they didn't all have radio sets. Right now there are 1,455,000* people in Metropolitan Baltimore—and it would be mighty hard to find a pair of ears that didn't listen to radio.

PULSE OF BALTIMORE tells us that WCAO is the most listened-to station in Baltimore. So that's that. But, WCAO's 5,000 watt signal goes a long way beyond Metropolitan Baltimore. Our mail map shows extremely widespread listenership beyond the limits of Metropolitan Baltimore.

And Baltimore's wealth is increasing faster than Baltimore's "ears". In 1922, Baltimore's spending power was reflected by retail sales of \$325,000,000. In 1927 (when we joined the CBS network) retail sales were \$395,000,000. And, in 1953, Baltimore retail sales reached a whopping \$1,543,684,000*.

In other words, about twice as many people are spending nearly five times as much money! And, most of those 1,455,000 (plus) pairs of ears listen to the "Voice of Baltimore".

* 1954 Survey of Buying Power



27th Anniversary
of affiliation with
CBS as a basic
radio station

WCAO

"The Voice of Baltimore"

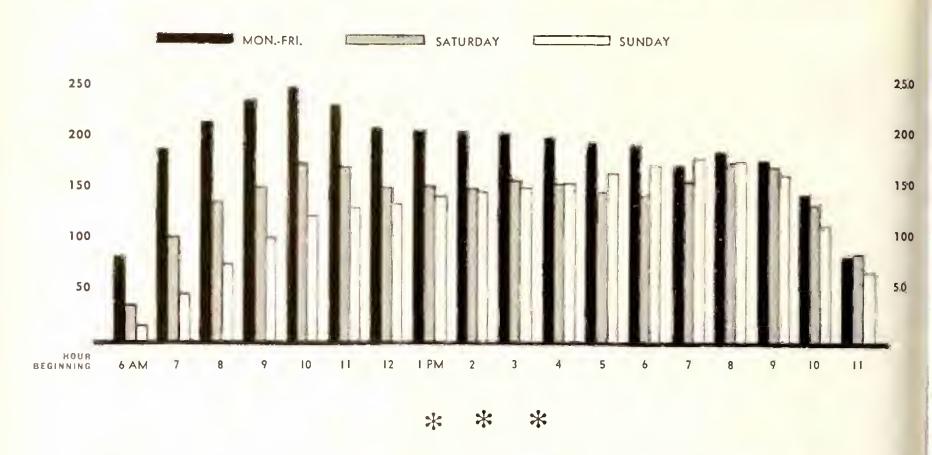
All programming is simulcast by WCAO-FM (20,000 watts) at no additional cost to advertisers

CBS BASIC . 5000 WATTS . 600 KC . REPRESENTED BY RAYMER

2. How does audience composition (men vs. women) vary by hour of the day?

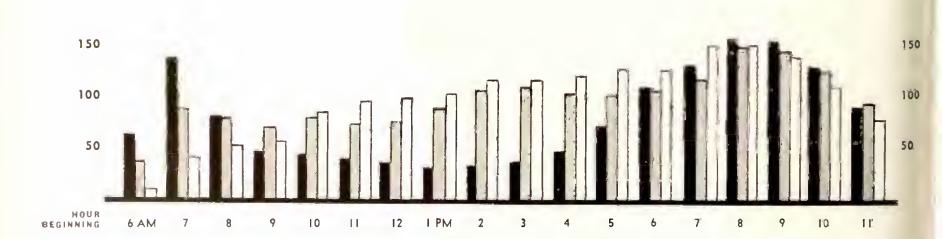
S RCE: The Pulse In study for The Katz Agency, winter 1953

Women radio listeners per 1,000 homes with radios: 10 a.m. Mon.-Fri. is high point



Men radio listeners per 1.000 homes with radios: 8 p.m. Mon.-Fri. is high point

SATURDAY



The charts above are based on the principle explained on the immediately preceding Radio Basics page. They show you the total number of people of each sex per 1,000 radio homes listening each hour. This does not include teenagers or children. Women listeners are most plentiful at 10 a.m. Monday through Friday. The biggest male audience is in the evening, 8 p.m. Monday through Friday. Hour by hour, the chart shows, more women listen to radio at home than men, except at 11 p.m. when the male audience is larger for every day of the week. Another interesting fact shown by the chart is that the advertiser who wants to reach a big male audience in the morning has his best chance of doing so during one hour only, 7 through 8 a.m. In the evening the advertiser can reach

■ JON.-FRI,

a high male audience for the four hours starting 7 through 10 p.m. On the weekends presence of more men in the audience helps to balance lower female listening levels. Another factor in large Saturday morning audiences is addition of children and teenagers. Saturday morning listening at hours starting 10, 11 and 12 in morning are almost level with Monday through Friday audience. The male audience is up an average of 32 men per 1,000 homes during those hours and the number of teenagers and children in the audience goes up to the same degree. The children-teenagers average 31.6 per 1,000 homes Monday through Friday at these hours, rise to 62 per 1,000 on Saturday. (These figures derived by subtracting totals shown on previous page from total of men and women on this page.)

Sponsors buy by-the-year on WOWO!

National and local clients sell BIG on WOWO... morning, noon and night... fifty-two weeks of the year! So they buy fifty-two weeks of the year! You'll never get a better buy in this high buying-income Ohio-Indiana-Michigan market. Buy us and see!

For information about best buys and frequency discounts, call H. D. "Tommy" Longsworth, WOWO Sales Manager, Fort Wayne, Anthony 2136, or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

WITNESS: NEW 52-WEEK CONTRACTS

5:45-6:00 A.M. Tuesday, Thursday Keystone Steel & Wire (Red Brand Fence)

6:00-6:15 A.M. Monday, Wednesday, Friday Ralston-Purina Company

7:20-7:25 A.M. Monday, Wednesday, Friday Funk Brothers Hybrid Seed Corn

8:00-8:15 A.M. Tuesday, Thursday Parrott Packing Company

11:00-11:15 A.M. Monday through Friday Procter & Gamble (Cheer)

12:45-12:55 p.m. Wednesday, Friday DeKalb Agriculture

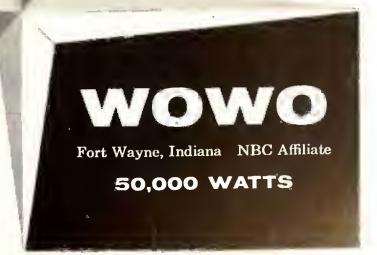
10:30-11:00 p.m. Monday, Wednesday, Friday Falstaff Beer



NESTINGHOUSE BROADCASTING COMPANY, INC.

WOWO, Fort Wayne; WBZ-WBZA • WBZ-TV, Boston; KYW • WPTZ (TV), Philadelphia; KDKA, Pittsburgh; KEX, Portland, Oregon

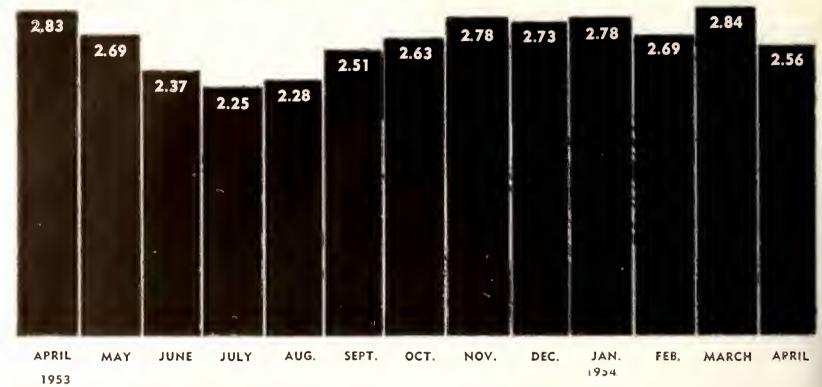
National Representatives: FREE & PETERS, INC. 444 Madison Avenue, New York 22, N.Y.



3. How many hours do homes listen per day?

SOURCE: A. C. N'e sen Cc. April 1953-April 1954

Average total hours of radio use per home per day*



*Nielsen chart above shows bett of not s and decimal fractions of hours) that average $t \in S$ radio home (tadio only and radio ts) spends with radio during the

period of April 1953 through April 1954. Note that the Nielsen-measured radio audience takes a summertime slump, rising again in September to a mid winter high point

4. How much radio listening do tv homes contribute?

SOURCE: Pulse study for the Katz Agency based on Jan.-Feb. 1953 Pulse reports

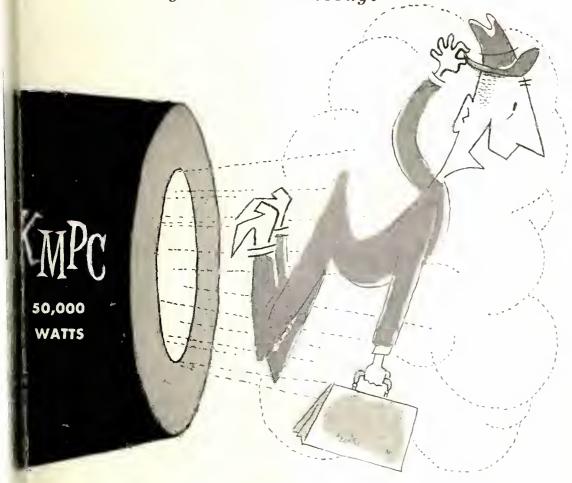
Radio sets-in-use in tv homes compared with all homes

PERCENT OF RADIO HOMES WITH RADIO SETS-IN-USE 1/4 HOUR AVERAGES BETWEEN 8 PM AND 10 PM

		MON	MONFRI.		RDAY	SUNDAY		
	%TV OWNERSHIP	IN TV HOMES	IN ALL HOMES	IN TV HOMES	IN ALL HOMES	ÎN TV HOMES	IN ALL HOMES	
Birmingham	4-1.0°	16.9	23.1	15.2	18.5	15.2	18.1	
Boston	71.6	16.9	21.1	16.4	22.4	16.5	20.1	
Buffalo	69.5	17.1	19.3	14.7	18.2	17.2	18.4	
Chicago	71.8	15.9	18.4	17.2	18.9	14.2	16.6	
Cincinnati	73.0	16.2	19.1	15.2	18.1	15.0	17.7	
Los Angeles	72.8	18.5	24.0	17.7	22.0	16.8	22.7	
Minneapolis-St. Paul	66.7	17.5	20.4	15.4	19.9	14.4	211	
New York	73.2	17.1	20.1	16.3	19.9	15.9	19.3	
Philadelphia	76.0	17.7	18.0	15.8	16.9	16.6	18.6	
San Francisco	47.9	17.7	24.0	16.5	24.0	16.2	21.7	
St. Louis	67.9	16.6	19.9	15.1	17.7	15.6	19.0	
Washington	70.9	17.5	21.3	14.9	18.7	16.3	19.8	
12-City Average	67.1	17.1	20.8	15.9	19.6	15.8	19.4	

USE THE BIG GUN!

when you want the people of Southern California to get your Sales Message



"O-O-H"* A "BOOM" WITH A BONUS!

A recent Pulse Report (Feb. 1954) shows that KMPC dominates Southern California's *OUT-OF-HOME audience:

KMPC TOPS ALL Los Angeles stations, except one network outlet, in total O-O-H ratings.

KMPC, except for just one network outlet, has a larger O-O-H audience than any other Los Angeles station — including the networks!

A 1953 survey estimates 2,804,196 automobile radios for O-O-H listening in Southern California.

KMPC reaches them ALL!

KMPC The One-Station Network You could buy 38 stations in this area and still not get this great KMPC coverage.

KMPC IS A 24-HOUR STATION





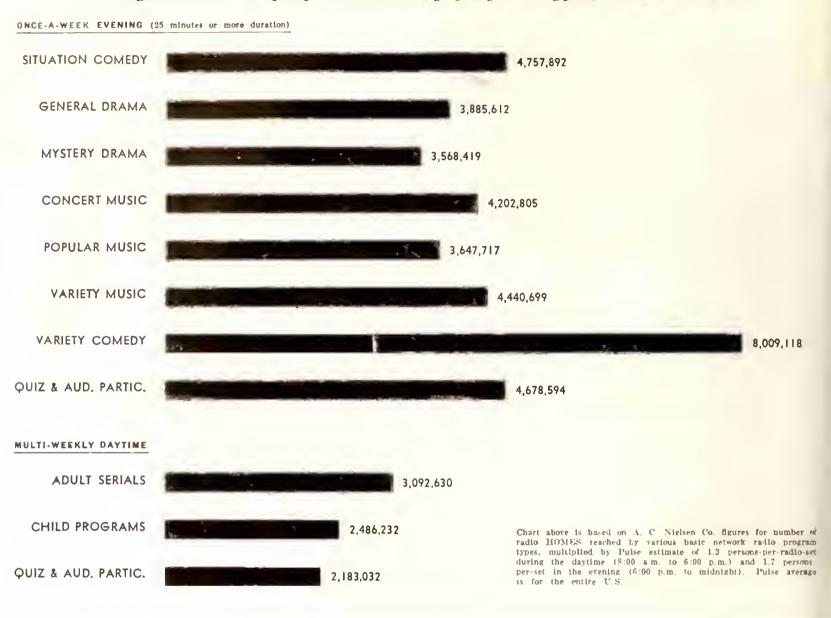
710 кс, Los Angeles

GENE AUTRY, President • R. O. REYNOLDS, Vice-Pres. & Gen. Mgr.
Represented Nationally by A. M. Radia Sales Company
NEW YORK • LOS ANGELES • CHICAGO

5. How do network radio program types compare in number of people reached?

SOURCE. Home base, A. C. Nie sen Co., listeners-per-set, The Pulse, Inc.

Average number of people reached by program types, 7-13 Feb. 1954



6. How many homes are added to the radio audience by turnover?

SOURCE: A. C. Nielsen Co. study

Different homes reached by radio programs grow rapidly in month

	I WEEK	REACHED	4-WEEK AUDIENCE TURNOVER
Godfrey's Talent Scouts	3,961	8.683	2.19
Lux Theatre	5,259	10,160	1.93
Mr. & Mrs. North	3,469	7.385	2.13
Our Miss Brooks	4,767	9,309	1.95
Red Skelton	2,350	6,132	2.61
Roy Rogers	2.417	6.042	2.49
Average	3.704	7.952	2.15



There's big game in the Southwest's biggest, richest
market...you'll bag the sales limit easily when you load up with a sure-fire
WFAA-formulated program or adjacency — proved to have the
largest audiences over any other local or network programs
broadcast at their time in the Southwest.

WFAA-820 MARKET

Population						4,566,600
Families .						1,369,900
Effective Bu	ying	Inc	om	e		\$6,411,105,000
Retail Sales						4,780,421,000
Food Sales						
						616,534,000
Furniture, F						
Drug Sales						• •
Automotive						

WFAA-570 MARKET

Population		2,382,000
Families		738,500
Effective Buying Income .		\$3,607,175,000
Retail Sales	٠	2,655,695,000
Food Sales	٠	562,266,000
General Merchandise		417,570,000
Furniture, Household, Radio		126,306,000
Drug Sales		82,767,000
Automotive Sales		608,298,000

(SOURCE SM, May 10, 1954—25%-100% coverage area, SAMS Spring, 1952)





ALEX KEESE, Station Manager

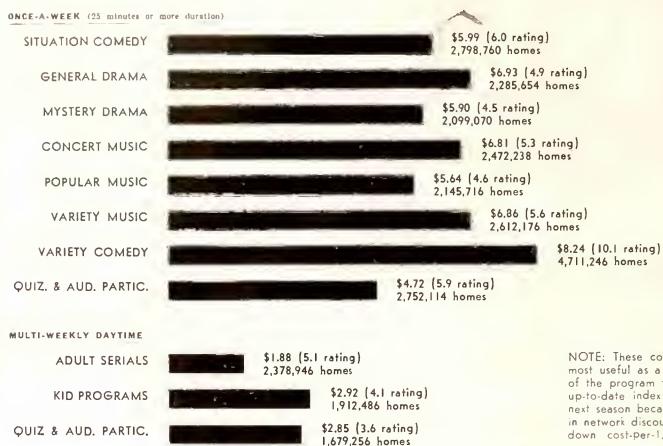
EDWARD PETRY & COMPANY • Natl. Rep.

RADIO SERVICE OF THE DALLAS MORNING NEWS

III Cost of radio advertising

1. What's the cost-per-1,000 homes of network programs by types?

SOURCE: A. C. Nieven C. NRI Reports 7-13 February 1954



NOTE: These cost-per-1,000 figures are most useful as a comparative yardstick of the program types. They are not an up-to-date index of actual network costs next season because the recent increase in network discounts will tend to bring down cost-per-1,000.

2. What are some typical talent-production costs for network radio shows?

SOURCE: Network Radio Comparagraph which appears in alternate issues of SPONSOR. These represent 53-54 season price

MYSTERY-CRIVE DR	AMA
The Shadow (per partic).	\$2,100
Dragnet	\$5.500
Nick Carter	\$1,850
Johnny Dollar	\$3,400
Mystery Theatre	\$2,000
Big Story	\$6,000
Suspense	\$5,000
The Falcon (per partic)	\$1,500
Squad Room (per partic).	\$1,500
Mr. & Mrs. North	\$4,500

MUSTERN CRIME DRAMA

SITUATION COMEDY

Our Miss Brooks \$6,500 Amos 'n' Andy \$15,000

My Little Margie	\$3,750
Harris-Faye	\$10,000
Meet Mr. McNutley	\$3,500
Fibber McGee (per partic)	\$2,917
My Friend Irma	\$5,000
Ozzie & Harriet	\$7,500

GENERAL DRAWA

Hallmark Theatre	\$4,000
Stars Over Hollywood	\$4,000
Gunsmoke	\$2,875
City Hospital	\$2,500
Time for Love	\$3,000
Lux Radio Theatre	\$12,000

AUDIENCE PARTICIPATION

You Bet Your Life	\$7,500
Truth or Consequences	\$5,000
House Party	\$6,000
Welcome Travelers	\$4,000
Walk a Mile	\$3,500
People Are Funny	\$4.000

SERIAL DRAMA

Rosemary	\$2,700
Ma Perkins	\$3,250
Perry Mason	\$3,500
Road of Life	\$3,250
Pepper Young	\$2,700
Backstage Wife	\$2,500
Stella Dallas	\$2,800

(This chart continues next page)

[&]quot; All figures refer to weekly costs even when show is on more than once a week

BIG MIKE... the butter & egg man



SERIAL DRAMA (cont.)	POPULAR MUSIC	Gene Autry \$9,500
Lorenzo Jones \$2,750 Right to Happiness \$3,000	Perry Como (tape) \$1,100 Dinah Shore \$5,000	Jack Benny \$16,000 Bergen-McCarthy \$12,000
CONCERT MUSIC	Eddie Fisher (tape) \$1,000 Julius La Rosa \$1,750 Grand Ole Opry \$5,000	Walter Winchell* \$17,500 Morgan Beatty \$2,500
Voice of Firestone* \$18,000 Railroad Hour \$6,000	VARIETY COMEDY	Frank Edwards \$1,750 Gabriel Heatter† \$1,500
Telephone Hour	Bing Crosby \$15,000	Lowell Thomas

SOURCE: SPONSOR calculations based on	"Spot Radio Estimator" of Stat	tion Representatives Association
PROBLEM	BUDGET	CAMPAIGN
Advertiser wants intensive short-term promotion to reach women in markets of over 500,000 population	Sponsor with \$100,000	A single daytime minute announce- ment on one network affiliate in each of the 38 markets of this size will cost a total of about \$1,116. Therefore, with discounts the \$100,000 budget buys about 16 announcements per week on one station in each of these top 38 markets for six weeks, daytime.
Advertiser wants year-'round schedule of 15-minute news-casts to reach mixed andi-	Sponsor with	On highest-priced station in each of 78 such markets, newscast campai comes to about \$2,863 for one time A thrice-weekly schedule on year-'round basis would be about \$446,628. For extra impact campain

ence in markets of 100,000 up to 250,000 population

to spend

,628. For extra impact campaign could be expanded to one independent station in 56 markets of the 78. This would mean an extra \$200,000. Campaign would then cost a total of about \$600,000.

Advertiser wants steady. 52-week campaign of minute announcements in as many markets as possible over 25.000 population

Sponsor with \$1,200,000 to spend

Since a single minute announcement on one network affiliate station in each of 291 markets of this size (of a U.S. total of 313) comes to about \$3,085, the budget of \$1,200,000 will buy about 500 announcements on each of the 291 outlets. Spread out over a year, this will mean about 10 announcements per week on each of 291 stations in markets of 25,000 population or more.

REPRINTS OF RADIO BASICS are available on request. Special price for quantity orders

Higher Tower,



add 12,000 sq. mile coverage area

Tower: UP Now 1019 feet

Power: UP Now 100,000 watts

Households: UP 76.1%*

Farm Households: UP 147.3%

Tv Homes: UP 59.5%

Retail Sales: UP 71.8%

Farm Income: UP 141.1%

Food Store Sales: UP 74.3%

Drug Store Sales: UP 20.3%

Counties Covered: UP 122.2%

For topnotch national and local programming, topnotch facilities, topnotch signal and a topnotch market, see WFBM-TV.

* Data, based on Nov. Nielsen, compares new coverage area with eoverage prior to power-tower increase.

Total Control of the control of the

WFBM-TV

Indianapolis • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

IV Radio's billings

1. How much money (gross) has been invested in net radio '49-'54?

SOURCE: Publiheir Infirmation Bureau

NETWORK	1949	1950	1951	1952	1953	1954 First 4 Months
ARC	\$42,342,854	\$35,124,624	\$33,708,846	\$35,023,033	\$29,826,123	\$10,457,574
THE WAR	\$63,403,583	\$70,744,669	\$68,784,773	\$59,511,209	\$62,381,207	\$20,416,980
1 Sag	\$18,040,596	\$16,091,977	\$17,900,958	\$20,992,109	\$23,176,137	\$7,598,134
A SERO	\$64,013,296	\$61,397,650	\$54,324,017	\$47,927,115	\$45,151,077	\$13,170,839

YEARLY TOTALS

\$27,694,090

\$49,293,901

\$163,453,466

\$96,455,603

1948

\$183,358,920

\$187,800,329

\$198,995,742

\$160,534,544

\$174,718,594

2. How much money have advertisers spent for spot radio time ('47-'54)?

SOURCES: Federal Communications Commission; SPONSOR estimates



Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps. agencies, brokers.

*SPONSOR estimate based on industry and station rep forecasts.



Announcing

UPER MARKETING IN **AN FRANCISCO**

... with features that no other merchandising plan can offer!

What it is: Northern California's most effective, guaranteed advertising-plusmerchandising plan, similar to the highly successful WCBS (New York) Supermarketing-but ingeniously adapted to take advantage of the unusual characteristics of the San Francisco market, where independent food stores account for more volume than the chain stores.

Where it is: Only on 50,000-watt KCBS, which has a larger average share of audience than any other San Francisco radio station day and night—month after month.

What it does: Advertises your product to the largest audience throughout the entire Bay Area; increases your orders at both chain stores and independent supermarkets; boosts your volume at point-of-sale.

How it works: Guarantees (by contract) mass displays for your product* in all stores of the biggest chains in the area, including Purity and Safeway. But that's only half the story. In the Bay Area, unlike other markets, independent stores account for 75% of total grocery volume. So KCBS Super Marketing has contracts with the major wholesalers, too, by which an advertisement for your product* (produced to your specifications) will be inserted, without cost to you, in the weekly order books which these wholesalers send to 2,235 independent stores. Thus, with Super Marketing you cover not only the chains but the all-important independent stores as well - something no other merchandising plan can do for you. For details, call us or CBS Radio Spot Sales.

San Francisco · CBS Owned KCBS

*Subject to product approval by the stores.

1914

The American Society of Composers, Authors and Publishers will be forty years old in 1954. During these forty years many important changes have taken place in the entertainment world.

America's listening audience has increased by the millions with the growth of new media—such as sound pictures, radio, television and juke boxes. And the one ingredient in the field of entertainment which has survived all technological changes—not only survived, but has increased and expanded—is Music! It has remained a basic requirement for all phases of show business. For a good song always is good entertainment!

ASCAP—entering its forty-first year—is justly proud of the repertory of its more than 3,000 songwriters and composers. ASCAP also is proud of its many years of service to its licensees, and pledges itself to a continuation of making available to the entertainment world the best in music.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N.Y.





NIGHTTIME NETWORK RADIO TO COST LESS THIS FALL

Here are some of the important questions you will find answered in the pages of this report

Q.	What is the fall outlook for network radio rates?page	252
Q.	How do agency media directors feel about new discounts? page	25 3
Q.	How does each of the nets figure discounts?page	254
Q.	What's new in programing this fall?page	256
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Q.	What types of clients are buying net radio?page	262
Q.	What are some of the most recent net radio buys?page	262
12	IULY 1954	251







Soft drink sponsor: Royal Crown Cola signed up Robert Q. Le show on CBS Radio Saturday morning for 52 weeks. Client feels L is merchandisable, bought network radio for broadest possible macoverage, bought Saturday morning to reach consumer before shops

Rates

Q. How much will network radio rates go down this fall?

A. Rates, as such, will not change. What the networks will do is increase the nighttime discounts on network time charges. The reason discounts will be changed and not rates is that affiliate stations prefer to keep the base nighttime rate higher than the daytime rate for the purpose of maintaining their national spot rates.

CBS Radio and its affiliates, which started the snowball rolling on reduced time charges for nighttime network radio, said in their statement on 26 May: "To stimulate still greater use of nighttime hours for individually sponsored network programs. CBS Radio will consider for the fall added inducement to advertisers buying facilities for their programs by adjusting by discounts nighttime costs to approximately those of premium daytime costs. Related to such a cost adjustment, the program time of certain

network shows of 25 minutes or longer duration would be reduced slightly to permit full one-minute commercial or public service announcements by the stations."

CBS has polled its affiliates on the question of whether they would take 20% less compensation from network sales and it reports a high percentage of O.K.'s. The network has already guaranteed sponsors a 15% reduction in nighttime time charges for fall buys. So it seems safe to say that the discount increases will amount to between 15 and 20%.

While NBC attacked the CBS move as an "act of desperation" and "contrary to the best interests of radio stations and networks." it said it had to go along in order to meet the competition. Stations have been asked to accept a 20% reduction in compensation and NBC made clear it would meet whatever actual reduction CBS finally decided on.

It appears likely that ABC will follow along. Mutual, which has a "creeping" rate reduction formula. will continue with it. The Mutual formula provides for a 50% reduction in nighttime rates in individual markets six months after a ty station comes on the air in that market. Since Mutual's rates have been automatically adjusted as new video outlets have appeared, the network sees no reason to add further inducements.

Q. Why will the radio networks cut their time charges at night?

A. Obviously, no business cuts prices when customers are anxious to buy. And customers are not exactly banging on the radio networks doors to buy nighttime—at least, not at the existing discount structure.

It is interesting to note that PIB gross time sales figures—a reliable measure for comparing sales activity since basic network rates themselves have changed little in recent years—show daytime sales down this year, but not nighttime. For the first four months of this year the four-network PIB daytime figure was \$28,189,001. The 1953





ret.growers spousor: Florida Citrus Commission added network die to other media, bought "Florida Calling" on MBS with m.c. Tom ac (above). Client hopes to build up citrus fruit use in rural edwhich it can reach with radio, liked idea of show from Florida

Insurance spansor: Prudential Insurance Co. put nearly \$700,000 in NBC Radio "Fibber McGee and Molly" nighttime strip for 39 weeks starting September. Client likes nighttime radio for low cost and ability to reach men, who buy most insurance; is already on daytime

corresponding figure was \$31.470.611. Nighttime figures for the first four months of this year total \$23,454,526 compared with \$23,845,520 last year (see Radio Basics, page 248).

The advertisers' demands for lower time costs or the reluctance to buy at the old discount structure are a result of the ratings, especially the Nielsen figures. Audiences for evening shows have dropped substantially—according to Nielsen. For the week ended 8 May, the average audience for the evening once-a-week show was 1,633,000 homes. This compares with 1,969,000 during the corresponding week in 1953. The corresponding 1952 figure was 2,097,000.

One network executive told SPONSOR: "Whether we like it or not we're stuck with the Nielsen figures. They don't tell the whole listening story. They don't show the growing importance of out-of-home listening in autos and on portables. Unfortunately, we haven't been able to get the same, complete figures on out-of-home listening as we have on in-home listening. So we have

to show comparable cost-per-1,000 figures for daytime and nighttime."

Another factor in the shying away from network radio is the cost of competitive media. Television is devouring advertising dollars at a tremendous rate, and its glamor puts radio at a psychological disadvantage. Costs of other media have been going up, too.

Q. What effect will the reduction in network time charges have on nighttime business?

A. SPONSOR queried media directors at a number of the top agencies as to the effect of the cuts. Here are some answers:

William C. Dekker, vice president in charge of media, McCann-Erickson: "To my mind, the recently announced rate reduction for evening network radio costs should be reflected in increased use of nighttime network radio through package media buys. With a favorable cost-per-1,000 opportunity, an advertiser can come in and make a

good buy for two, four. six or eight weeks or more in programs with known ratings. Continuance of good night-time programing should contribute to maintaining the level of histening and thus national spot sales should benefit as well."

Arthur Porter, vice president in charge of media, Leo Burnett: "According to the best information available from the networks, the proposed rate cuts will affect a saving of about 10% to the national advertiser. It is my feeling that this is not enough of a slice to result in any greatly increased use of nighttime network radio.

"In the 1953-'54 season, in terms of reaching people for a dollar, daytime radio was most efficient, daytime to was next most efficient, and nighttime to and radio were about equal in efficiency. Now, if the advertiser receives a 10% reduction in the cost of reaching people through nighttime network radio, this would result in making this medium about 10% less expensive than nighttime to but not nearly as

(Please turn to page 256)

EASY-TO-USE GUIDE TO NETWORK RADIO

ABC

Discounts: ABC, like other webs, has a separate discount schedule for morning and afternoon. In the morning it runs from 15% for billings of less than \$3,000 per week to 30% for billings of \$18,000 or over per week. The afternoon schedule runs from 27% to 42%. In the evening the gamut is 40% to 53%. Above this there are maximum discounts going up to 43% in the morning and 54% in the afternoon when billings come to \$2.4 million or more. The maximum discount in the evening goes to 62% for billings of \$1.5 million or more.

Rebate: There is an annual 9% rebate for 52-week advertisers but this added discount can be carned by less-than-52-week clients if they spend \$2.4 million annually on daytime billings or \$1.5

million annually for nighttime billings.

Contignity: ABC has both vertical and horizontal contignity. It applies only to periods of 15 minutes or more. In vertical contignity, for example, a client can bny a 15-minute show during the day and one at night during the same day for the half-hour rate. Horizontal contiguity is given only at night for buys totaling an hour a week. For example: four 15-minute shows at night can be bought at the hour rate. Normally, a 15-minute show costs 40% of hour rate.

Other: Not shown on the rate card are such special prices as a 7½-minute rate (one-half of ¼-hr, rate) for Jack Gregson and an announcement rate for Martin Block.

CBS

Discounts: These are now figured on annual dollar volume basis but this may be changed to weekly dollar volume basis because there is more short-term buying on network radio these days. Nighttime discounts now run from 27.5% for any billings of less than \$10,000 during any 52-week period up to 44.5% for billings of \$2.5 million or more. Daytime discounts start off with a flat 5% for any weekday buy. The regular daytime discounts start at 8% for buys over \$10,000 and go up to 23.5% for billings of \$2.5 million or more.

Rebate: Starting last year CBS gave 8½% additional discount only to 52-week clients. There had been an annual rebate previously but sponsors could, in effect, have earned it by

spending enough money in less than a 52-week period.

Contignity: CBS has no contiguity as such but an advertiser with a daytime show gets a "proportionate hour rate" for a nighttime buy of same amount of time or less any day of the week. That is, if the advertiser has a 15-minute daytime strip he can buy an equal-sized strip at night for 25% of hour rate rather than the regular 40% of the hour rate. However, he still pays 40% of the hour rate for his daytime strip.

Network flexibility: By the Selective Facilities Plan the advertiser does not have to pay attention to group requirements but must permit CBS to sell show in markets where he doesn't sponsor it.

ITE CARDS

Shows discount systems used by each of the four networks to give you basis for understanding upcoming discount changes at the radio networks

MBS

Discounts: There are two evening discount sehedules, one schedule for a split and one for a full network. The former run from 71/2% for buys of less than \$3,000 per week to 20% for billings of \$20,000 or more. The comparable full network schedule goes from 15 to 35%. However, there is a 50% discount for stations in tv markets but in no case can weekly dollar volume discounts at night exceed 50½%. Since stations making up 86% of network time eosts are in tv areas this 50% discount applies to virtually all stations at night. The maximum discount of 63% can be earned on nighttime billings of \$1 million or more in lieu of the other discounts. Daytime discounts go from 221/2% to 371/2% with an annual discount of 50% for billings of \$1.2 million or more.

Rebate: There is a $12\frac{1}{2}\%$ rebate for 52-week clients. However, total discounts cannot exceed 50% daytime and 63% nighttime.

Contiguity: Vertical only. Example: a chent who buys half-hour show during day and half-hour show at night on same day gets the hour rate instead of two half-hour rates, or 75% rather than 90% of evening rate.

Network flexibility: "Station group" requirements have been eliminated. Even in case of high-rated, established MBS "house" properties less than full network buys are possible, subject to precuption for full network buys. For participation buys, requirements for network size are stringent.

NBC

Discounts: Nighttime discounts start at 32% for billings under \$6,250 per week and go up to 42% for billings of \$50 000 per week and up. Advertiser can eleet, instead of weekly discounts and the annual rebate, an over-all nighttime discount of 47.75% for combined billings of \$1 million and up in a 52-week period. Daytime discounts run from 5% for billings under \$750 per week up to 27.5% for billings of \$25,000 per week and over. However, total discounts, including annual rebate, are reduced by 10 percentage points for morning programs.

Rebute: Advertisers on 52 eonsecutive weeks get additional 10% continuity discount. It cannot be earned any other way.

Contiguity: NBC broadened its contiguity

policies starting 1 March last. The new plan permits an advertiser with as few as two quarter-hour periods on different days to get contiguous rates with other shows of 15 minutes or more on same days. Suppose client has 15 minutes on Tnesdays and Thursdays. If he buys another 15-minute show on Tuesdays he can combine the two Tuesday shows and pay the half-hour rate. Similarly for Thursdays. Another change provides that sponsors of daytime shows of 15 minutes or longer can buy equal amount of time at night at the proportionate hour rate. The night-time show could be bought on any night.

Network flexibility: An advertiser can buy any lineup if gross cost is at least 75% of full network. Exception: spot carriers.

efficient as daytime radio or daytime tv.

"With the obvious advantages of tv over radio, it does not appear to me that a 10% differential in cost is enough to force advertisers to stand in line to get into nighttime radio. While nighttime radio listening in radio-only homes is as high as ever, it has suffered a drastic drop in tv homes.

This, combined with the fact that there are about 20-25% fewer radioonly homes than there were a year ago, may mean that the networks' rate cut may be too little and too late."

Fred Barrett, vice president in charge of media, BBDO: "Sinee we buy media on its effectiveness and its ability to meet the needs of a specific product or problem, rate cuts are not likely to change our thinking one way or the other should some media problem suggest the use of the network radio."

Walter G. Smith, vice president and media director, Biow: "In our opinion, the recent radio network rate adjustments are long overdue. While these rate cuts should be helpful in maintaining a good share of current network volume, we question whether they will attract any important new business. We believe the networks may have to give consideration to additional rate adjustments, and an even more flexible policy of station selection if they expect to maintain a substantial volume of advertising in the future."

Programing

Q. What's new in network radio programing this fall?

A. Programing trends this fall will be marked by an intensification of previous developments caused by television, especially at night. Possibly the most noticeable development will be the increased use of strips at night.

CBS will have an hour of them from 9:30 to 10:30 p.m. The Amos in Andy Music Hall will be on from 9:30 to 9:55 five nights a week, followed by five minutes of Bob Trout and the news. Two 15-minute strips will follow Bob Trout, Mr. Keen and Life with Luigi. Both Mr. Keen and Amos in Andy will also remain in their half-bour period weekly formats on Friday and Sunday, respectively. The 25-minute Amos in Andy strip period will be warmed up this summer by Jack Carson.

NBC will add another nighttime strip to its existing Fibber McGee and Motly across-the-boarder. It will be The Great Gildersleeve. The two will run back-to-back in the 10:00-10:30 period Sunday through Thursday. This unconventional five-day run is caused by some new business in NBC Radio's Friday lineup. Gillette's fight show, Cavalcade of Sports, came over to NBC from ABC as part of a big move of Toni-Gillette business to NBC Radio and TV.

ABC, which had an hour of 15minute across-the-boarders from 8:00-9:00 p.m. during this past season was unable to get much business out of them and is switching over to a longer show, the hour-long Jack Gregson Show, already on. The Gregson program will probably be on Tuesday through Friday in the fall. On Monday ABC is building a program lineup around its newly acquired Voice of Firestone, which keeps the same slot it had on NBC, 8:30-9:00. Keeping the same time slot was, of course, of great importance to this old-timer on radio. ABC will also retain the strip format in the 10:00-10:30 p.m. period.

Mutual has no new plans for night-time strips. However, its block of half-hour mysteries from 8:00 to 9:00 p.m. every weekday can be considered a kind of strip since the same kind of show is on at the same time every weekday night.

Q. What is the reason for the increased use of strips?

A. There are a number of them.

In the first place, talent and production costs can be spread out in a strip, and so they are cheaper buys for the advertiser, a very important factor in radio these days.

Secondly, they are a way for advertisers to gather large eumulative audiences quickly, a factor of growing importance in buying radio today.

Thirdly, they offer another device for networks to sell announcements or segments to clients seeking cheap circulation buys. While any of the radio networks would be glad to sell night-time strips to single advertisers, the actual purpose of them in 1954 is to sell them to a variety of advertisers in a variety of ways.

Fourthly, the strip is easy for the listener to remember. It is felt that the radio audience has enough to remember in the way of television programs

and that his memory of radio programs tends to be secondary. With strips the listener can easily remember that, for example. Amos 'u' Andy is on 9:30 every night or Fibber is on at 10:00 every night. The Mutual block of mystery shows, while not strips in the ordinary sense still cater to the easy-to-remember factor.

Q. What changes are going on in radio network program formats?

A. The trend toward easy-to-listen-to shows is continuing. This is the networks' way of adjusting themselves to the changes in the way people listen nowadays. With the growth of out-of-home listening and the spread of radio sets outside the living room, the U.S. audience more and more listens while doing something else.

This listening revolution is by no means a 100% thing. The top radio network shows are still the conventional ones. like Amos n' Andy and the Jack Benny Show. A good show is easy to listen to whether you're in the living room, in an automobile, on the beach, in the kitchen, bedroom or den. But it is significant that the new Amos 'n' Andy strip is colored by the disk jockey format which has been so successful and which has enabled the independent stations to give the network outlets a run for their money.

The new A&A strip on CBS Radio will be part fiction, part reality. It will not be a story show, it will "originate" from the Grand Ballroom of the Mystic Knights of the Sea. Recorded music will be played, guests will appear but Amos, Andy and the Kingfish, who will "manage" the show will play their parts in character. A hypothetical gimmick might be some ludicrous mixup whereby the Kingfish mistakes Frank Sinatra for Eddie Fisher when the former appears on the show.

Another switch in approach for a well-known radio personality will be the new Edgar Bergen show, which Kraft will sponsor on CBS Radio for an hour on Sunday nights starting in the fall. Bergen and his puppets will indulge in discussions of politics, sports, show business anything of current interest. There will be well-known guests and there will be musical recordings played a la the d.j. The approach will be low-key. There will be humor, but it will not be a comedy show in the usual sense.

The above shows are examples of the

Only a combination of stations can cover Georgia's major markets.

The Georgia Trio

WAGA

5000 w 590 kc CBS Radio

WMAZ

10,000 w 940 kc CBS Radio

WTOC

5000 w 1290 kc CBS Radio

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MERCHANDISING ASSISTANCE

LISTENER LOYALTY
BUILT BY LOCAL
PROGRAMMING

DEALER LOYALTIES

The KATZ AGENCY, INC.

In 3 major markets

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CHICAGO

DETROIT

ATLANTA

DALLAS

KANSAS CITY

LOS ANGELES

SAN FRANCISCO

12 JULY 1954

represented

as a group by

individually and

257

networks' efforts to find a program formula which not only will compete with tv but with the independent stations. The increasing emphasis on music and news in network programing, the network people realize, might be fatal to the networks if it turns out to be a carbon copy of programing by the independent outlets.

Spot carriers

Q. What's the outlook for spot carriers?

A. More of them. While spot carriers have not been an outstanding success in all eases the reason is the advertiser's resistance to network radio rather than a dislike of the spot carrier idea itself.

Q. What does the advertiser like about spot carriers?

A. They are a cheap way of reaching a lot of different homes. By buying announcements in a group of different shows or on different days of the week in the same strip the advertiser is able to scatter his shots. He is likely to reach more different homes with three scattered spot carrier announcements than with three commercials in the same show.

Counter-balancing this unduplicated homes advantage is the fact that each home reached through spot carrier buys is likely to be reached fewer times than the homes reached through one complete program. In addition, the spousor buying a complete show for himself gets better sponsor identification and is better able to merchandise the show and its personality.

Q. What's new in spot carriers?

A. Mutual is polling its affiliates to get an O.K. on its new half-hour spot carrier strip on weekday mornings and a similar strip in the afternoon. This will be added to the existing Multi-Message Plan in the evening and on late Sunday afternoon. The MBS affiliate committee already has approved the new plan.

The morning strip will be Story Time with Madeleine Carroll. She will narrate the stories and act in them. Each story will be a week long. The time slot will be 10:30-H:00 p.m. The price has not been decided upon yet

but in line with previous Mutual spot carriers there will be four amouncements per hour. The afternoon strip won't be set up until the morning strip is sold.

In its announcement disclosing the cut in nighttime costs CBS and its affiliates deplored "the widespread activities of some networks in accentuating the sale of other than the customary time and program units." In line with this, CBS will sell its new 15-minute nighttime strips and some of its longer shows in 15-minute segments. One exception is the Amos 'n' Andy 25-minute strip which will be sold in six-minute segments.

This means that the sponsor can buy as little as one program in a 15-minute strip. Of course, nobody buying network radio will normally buy 15 minutes of programing and no more. It's not only ineffective, it's expensive because the time discounts will be nil or practically nil. The point is that the CBS strips will be flexible buys, one of the important characteristics of the spot carriers.

It is not outside the realm of possibility that if the 15-minute segments do not sell well, CBS will break them down into 7½-minute segments. This means in effect, selling single commercials.

The 7½-minute segment, which means four commercials within a half-hour show, seems to be growing in popularity. NBC's long participation shows provide for eight announcements an hour. Mutual's original Multi-Message Plan provided for three commercials per half hour but this was later switched to four. CBS' Power Plan, which has been discarded, sold three commercials per half hour. The use of four per half hour means, of course, a cheaper price.

NBC has added only one spot carrier to its present roster. However, it has the O.K. from its affiliates to program 12 additional hours of spot carriers. These will not be put on until the existing ones are sold out or nearly sold out.

NBC's new spot carrier is The Great Gildersleeve, which will become part of the Three Plan. following another Three Plan strip, Fibber McGee and Molly, at 10:15 p.m. The remaining Three Plan weekday strips are Second Chance, on at 11:45 to noon, and It Pays to be Married, on from 5:45 to 6:00 p.m.

There are four other NBC participa-

tion shows, some of which involve some time switches for the fall. Roadshow, now on from 2:00 to 6:00 p.m. Saturday may be moved over to the 11:00 a.m. to 1:00 p.m. slot on the same day. Weekend will be shortened a half hour and is scheduled to run from 4:00 to 5:30 p.m. Sunday instead of 4:00 to 6:00 p.m. The Big Preview, now on from 7:30 to 9:30 p.m. Saturday, will be shifted over to the Friday 8:30-10:00 p.m. slot leading into the Gillette fights, previously on ABC Radio. Part of its time on Saturday will be filled in with a scheduled onehour Boston Symphony concert. Sunday with Garroway remains in the 8:00-10:00 p.m. Sunday period.

Q. What do participations and segments cost?

A. They're generally cheap. This is so despite the fact that the sponsor generally has to buy the complete network or whatever stations earry the show. The flexible station lineups which a sponsor can get with his own show are not available to buyers of spot carriers usually.

The Three Plan has had a minimumbuy requirement of three participations a week for four weeks. While this is technically still in effect it will not be required in all cases. For example, an advertiser who buys a big chunk of the Three Plan for, say, a two-week saturation campaign will not be turned down because it is less than a four-week buy.

The two nighttime Three Plan strips sell for \$3.200 per participation or \$8,750 for three. The two daytime participation strips cost \$2.250 per for Second Chance and \$2,025 for It Pays to be Married. The first-mentioned daytime strip costs more because it is on during morning time.

The other four participation shows are priced as follows: Roadshow. Weekend and The Big Preview sell announcements for \$2.250 while on Sunday with Garroway the price is \$2,000. The Three Plan has its own discount structure apart from the general network discount structure. These run up to 8% for 156 or more participations within a 52-week period. Participation buys on the other NBC spot carriers can be combined with the Three Plan buys for discount purposes.

On CBS the new nighttime strips are priced as follows: Amos 'n' Andy Music Hall will be \$2.943 per sixminute segment. This includes time

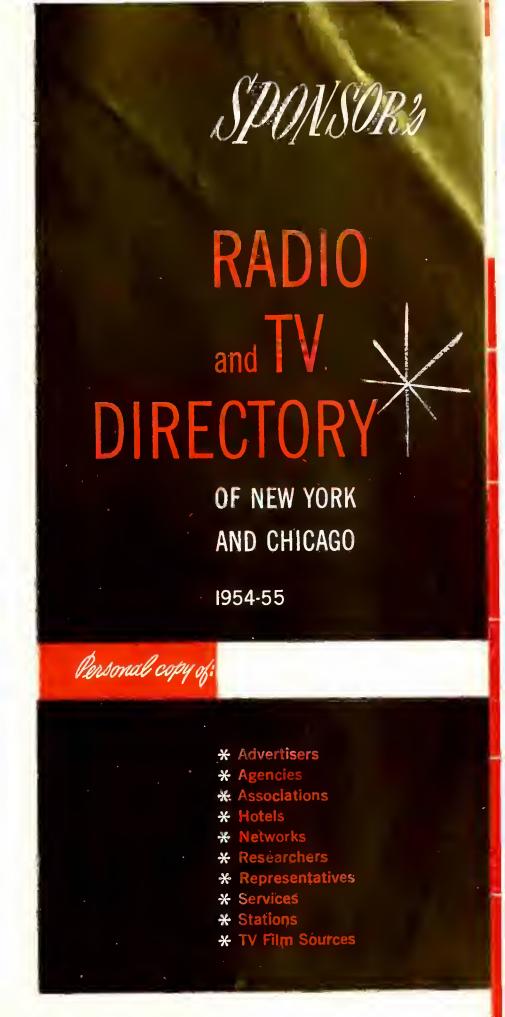
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on request—with the compliments of SPONSOR.

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and talent. Program prices for Mr. Keen, which is already on the air, and Life with Luigi are \$1.340 and \$1.500 per quarter hour, respectively.

CBS Radio is planning to bring back Stop the Music in the fall. Bert Parks will possibly be m.c. The unusually interesting thing about it, however, is that it may be 1½ hours long and will be slotted between 8:00 and 9:30 p.m. on Tuesdays. At least it will be that long if the time can be sold. Advertisers will be able to buy the show in segments with the price \$2,000 per segment.

Research

Q. What's the big problem in network radio research?

A. One of the biggest, if not the biggest, is to measure the extent of outof-home listening on a regular program basis.

Q. Why is this particularly important?

A. Because the amount of out-ofhome listening is increasing in absolute figures and relative to in-home listening. Most of this out-of-home listening is in automobiles-there are 29 million or more auto radios-and the networks consider other out-ofhome listening a factor, too. In a presentation now making the rounds of agencies and advertisers, CBS Radio points out that there are about 10 million battery-operated portables and about 10 million radios in public places. The problem of how to measure all this listening economically is a humdinger.

Q. To what extent is out-of-home listening increasing?

A. Pulse has been measuring out-ofhome listening locally in an increasing number of markets for four years. In those markets (six of them) where out-of-home listening has been measured during those four years the increase is 32%.

As a by-product of its coverage study in 1952. Nielsen found that the average hourly amount of out-of-home listening relative to in-home went from 11.9% during the week to 14.8% on weekends. However, during a number

of hours the percent rose to Iron 25 to more than 30%. There is general agreement that since 1952 the figures have gone up substantially.

Q. What is the outlook for the measurement of out-of-home listening?

A. As a by-product of its new local rating service. Nielsen is offering the networks national auto radio sets-inuse figures by quarter hours. These will be given as a percent of homes using radio. These auto radio listening figures will also be available locally. There will be no breakdown by programs, however.

Auto listening data will be collected from Nielsen diaries (Audilogs) plus Recordineters on auto radios. These Recordinaters show the amount of time a radio or ty set is turned on but. unlike the Audimeter, do not show station or channel listened to. The auto Recordimeter, unlike the home Recordimeter, will not for obvious reasons buzz or light up periodically to remind the listener to fill in the diary. The networks and Nielsen are still dickering about this service and it is not known exactly when the information will first be available. One of the webs is reported close to signing up.

Q. What new research is being done affecting network radio?

A. Anxiously awaited are the results of the BAB-four network radio and tweet count. With the field work already completed by the Alfred Politz Research organization, results are now being tabulated and the figures are expected to be out by the end of this month. The study will have stature in advertising circles, having been validated by the Advertising Research Foundation.

The Politz study did not go into actual listening but gathered complete information on all radio and tv sets in and outside the home, where they are located and how many each home has

Also expected to be released shortly, if it has not already been released, are partial figures on Mutual's radio study. This study, done by J. A. Ward, Inc., not only counted radio and ty sets and noted their locations but gathered material on listening and viewing habits by quarter hours of the day.

For example, those interviewed were not only asked whether they were listening to their radio or ty sets each 15 minutes but were asked what they were doing. This will not only give a profile of family activity all through the day but will show to what extent people listen to radio while doing something else.

Mutual will not release all the data gathered in the study but will use some of it for specific sales pitches to clients and prospective clients. However, most of the broad results are expected to be made public.

Q. What research data are the networks pitching at advertisers?

A. Aside from pointing out the bonus of out-of-home listening, the networks are stressing such things as (1) total amount of radio listening in the country, (2) the large unduplicated audiences a radio advertiser can gather over a period of time and (3) the still-large percent of non-ty homes.

In its new general radio presentation CBS is stressing figures showing total in-home radio listening that Nielsen got together for the radio networks in March. They show that 92% of all radio homes listen to radio sometime during the week. This is a weighted average of the 90% of tv homes that listen to radio during the week and the 95% of radio-only homes that listen. The figures also show that the average radio home listens 20 hourand 44 minutes each week and that (1) 10 million people are listening during the average daytime minute and (2) 13 million listen during the average nighttime minute. These figures are for in-home listening only. They cover the week of 7-13 March 1954.

The large unduplicated radio audiences that an advertiser can gather through a single buy or a series of spot carrier buys is another way of saying that radio program audiences show a large turnover. Here is a sample of unduplicated audiences for a half-hour once-a-week evening program. The figures are Nielsen'ss

The program averages a 6.4 rating during a 12-week period with a high of 8.0 and a low of 4.5. The average number of homes reached each week i 2.982.000. During the first week a this 12-week period the program reached 6.7% of all radio homes. The

They live on the Pacific Coast... they listen to DON LEE RADIO*



Don Lee IS Pacific Coast Radio

Fohigh score in coverage, choose six letters . . . D-O-N L-E-E, th 45 station network that sells 45 important Pacific Coast mekets from within. It's the nation's greatest regional network.

RADIO

Hollywood 28, California,

Represented nationally by H-R Representatives, Inc.

second week it reached 5.9%, some of whom heard the first broadcast, but many of whom didn't. (Since Nielsen has a fixed sample, it can measure this duplication.) A total of 2.9% of all radio homes represent new homes which did not hear the first program. Thus the unduplicated homes percentage is 9.6% of all radio homes.

This unduplicated homes total continues rising. At the end of four weeks the unduplicated rating is 14.5 or 6,757,000 homes. At the end of 12 weeks the unduplicated rating is 25.6% of all radio homes or 11.930,000 homes which have heard one or more programs.

This audience accumulation is more marked on radio than on tv. The reason is that the average radio rating is lower than the average television rating. A tv program viewed by 40% of all the tv homes obviously cannot quadruple the number of different homes which tune in while a radio show with a rating of 6.4 has lots of room to do so.

It should also be noted that unduplicated homes figures are not a measure of total home impressions. A tv

America's No. 1 Negro Market

WWRL has a larger audience in the 1,045,371 New York Negro Market than any other station—network or independent—according to Pulse Ratings. WWRL moves merchandise FAST—that's why:

Camel Cigarettes Scott's Emulsion Lyd:a Pinkham Feenamint BJ Headache Powders Carolina Rice Aunt Jemima Flour Tip Top Bread Carnation Milk Manischewitz Wine

use WWRL to outsell all competition. Discover today how New York's Negro Market (greater than ALL of Boston, St. Louis or Pittsburgh) plus WWRL programs and merchandising can produce greater sales for you.

Pulse Report on Request
DEfender 5-1600

In New York City at 5,000 Watts



program may show a slower rate of rise in unduplicated audience over a period of weeks but the probabilities are that each home hit is hit more often than a comparable radio show.

Turning now to point No. 3 in the first paragraph of this question:

The radio networks have not been pushing too hard the point that radio is the best way to reach non-tv homes. As the number of non-tv homes has been decreasing that sales argument has been losing its force. The radio stations and networks have been programing more and more to tv homes.

Despite the decreasing number of radio-only homes there is still a large number of them. NBC Radio is making a point of that in one of its newest sales presentations. The presentation declares that an advertiser who uses network to must complement his television advertising for full national coverage.

It points out that of the 47,560,000 U.S. homes 63% have to sets but only 49% of U.S. homes have to sets and are in the coverage areas of "the average 66-station evening television network." That leaves 51% of U.S. homes uncovered, on the average. Even if every ty home is covered an advertiser would miss 17.100,000 or 37% of all U.S. homes. However, to increase a ty network station lineup is often difficult, clearances being what they are, and. NBC says, the mushrooming cost is out of proportion to the gain in coverage. The presentation states: "When you increase (from) basic to full tv network, coverage (is) up 21% and cost (is) up 50%.

The presentation also compares network radio with four top national magazines and four top Sunday supplements in their ability to reach non-ty homes. It finds that the number of non-ty homes reached by these eight periodicals ranges from 1,251,000 to 3,843,000 per issue and compares this with the 17,100,000 non-ty homes which can be reached by radio.

The presentation also touches on the amount of duplication between radio and tv programs. Quoting a Nielsen study of 47 radio-tv program combinations, the presentation points out that the highest delivered audience duplication for any combination was 4.3% while the average duplication for all 47 was 1.9%.

As a final inducement to prospective clients NBC Radio offers "at no cost

to you, a complete Nielsen analysis (of) your tv advertising combined with a recommended complementary schedule."

Network advertisers

Q. Who's buying more of radio network advertising and who's buying less?

A. A comparison of PIB indu try figures for the first four months of this year vs. the corresponding period last year shows:

1. In three important categories there are increases in gross billings: for soaps and cleansers, autos and accessories, gasoline and oil. In the case of the soap- and cleansers and gasoline and oil classifications the upward move in billings is a reversal of the 1953 trend. There are a variety of reasons for the increase in soap and cleanser business but the gas and oil increase seems clearly linked to the increased advertising for the new, higher octane auto fuels. The increase in auto advertising on the radio networks (from \$2.0 to \$3.4 million) is a continuation of last year's upward rise, a result of the keener competition in the business. Auto billings went from \$4.4 in 1952 to \$8.0 million in 1953 on network radio. according to PIB.

2. In five important categories there were decreases in toiletries, drugs, food, tobacco and household equipment billings. The first three categories are the most important in network radio from the standpoint of billings. The decline in food billings is a continuation of last year's trend. However, 1953 PIB billings for toiletries and drugs were above 1952.

Q. What are some of the new radio network buys this year?

A. ABC has attracted four clients new to network radio. They are Cat's Paw Rubber Co., which bought Modern Romances: Merit Greeting Card Co., which bought into the Mart n Block Show; Elsevier Press, which bought health talks by Carlton Fredericks, and Table Products Co., a division of Safeway Stores, which bought No School Today.

CBS was quite successful in selling its Robert Q. Lewis Saturday morning show, which began early this year,

Among those who bought: Royal Crown Cola, Helene Curtis and Doeskin. A. E. Staley, a new-to-radio-network client, starts on the Godfrey morning show 19 July. Eversharp has signed up for the Godfrey Digest. Dr. Scholl is a new sponsor for the 24 April-31 July period. One of the most important new radio purchases is Kraft's buy of Edgar Bergen for an hour on Sunday nights, starting in the fall. (Kraft dropped The Great Gildersleeve on NBC Radio.)

Mutual has sold the Florida Calling show with m.c. Tom Moore to the Florida Citrus Commission. The Pan American Coffee Bureau has picked up participations in the Multi-Message Plan. Bridgeport Brass has also bought into Multi-Message. Other 1954 clients include Grand Duchess Steaks and Niagara Manufacturing and Distributing.

NBC wrapped up two clients new to network radio this year. Mytinger & Castlebury, makers of Nutrilite, a food supplement, will sponsor the Dennis Day show on Sunday afternoon. Docon Co. bought two shows on Saturday, one in the morning, Doorway to Beauty. There is a good chance that the American Dairy Association will buy Bob Hope on Thursday nights this fall. The sale of participations to Prudential and RCA amounted to \$1.5 million in new business. The insurance company will start off in September, RCA this month.

SPONSOR ASKS

(Continued from page 57)

FLEXIBLE BUYING CITED

By Thomas F. O'Neil

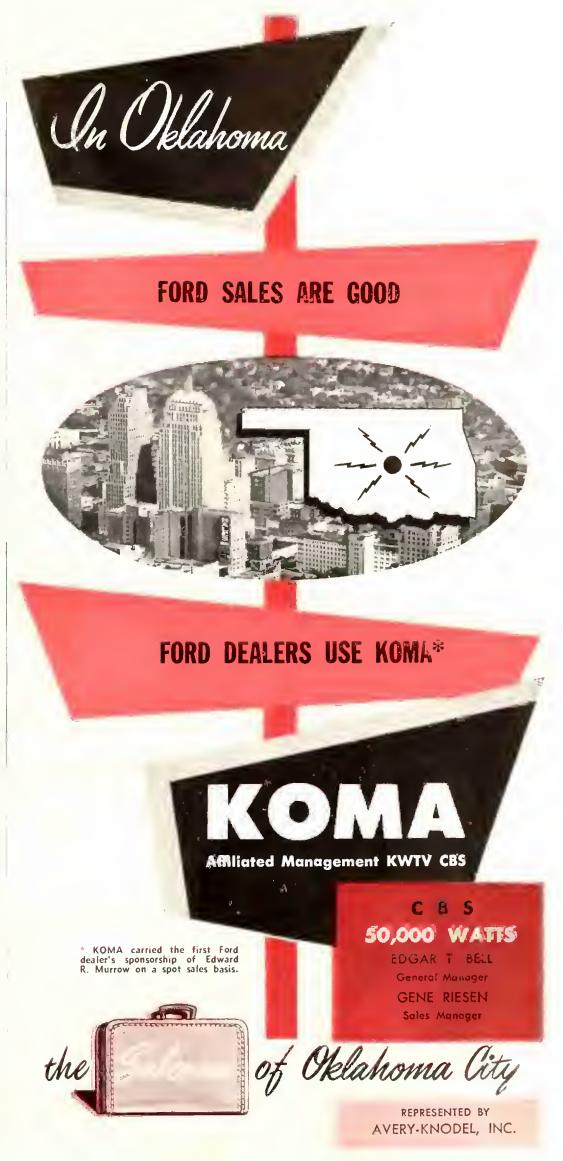
Président, Mutual Broadcasting System



Flexibility is the keynote in network time buying this fall. Other factors advertisers will be watching are changes in listening patterns (where listening

will increase outside the living room and out-of-doors), improved programing, intensified merchandising support and coverage other media miss.

More detailed research figures are in the offing for MBS clients. Results of



a new survey determining where and when listening is done (kitchen, car. don) and who listens (housewife, teenagers and their income levels) as well as how many listen will be available enabling advertisers to invest their dollars more wisely than ever before.

Mutual's "Multi-Message Plan," inaugurated January 1952, quickly became a favorite with advertisers large and small. This fall the network plans to offer a daytime counterpart morning and afternoon "multi-message" sessions. In the past season more leading advertisers used MBS than ever before in its history. And a sizable number of sponsors new to network radio were added as well.

Greater nighttime values are another radio "plus" advertisers will find difficult to ignore. The MBS formula, which compares favorably with the newly reduced rates announced by other networks recently, has been in effect for years. Mutual's automatic formula for reduction of nighttime rates—the only one in network radio affords advertisers a continuously adjusted rate structure whenever to enters a radio market.

Increased merchandising support on a local level—is another plus at Mutual. A new merchandising plan is soon to be put into effect. The trend to larger network hookups, for more concentrated coverage, will continue. In 1950 the average lineup totaled 267 stations. It rose to 318 in 51, 366 in 52 and 435 in 53.

Closely watched by advertisers will be Vlutual's policy of retaining the accepted and highly rated programing structure intact during the summer months assuring a solid and loyal audience for the fall season.

TV'S AUDIENCE LEAKAGE

By Robert E. Kintner President, ABC



sponsor's question. "What are the radio-ty trends advertisers should look out for this fall?" intrigues me.

l read the question through

twice. My second reading was the presise opposite of the first. I should like to answer the question, as I first interpreted it. And so you may know how I read it. I shall rephrase the question: "What radio-ty trends should advertisers beware this fall?"

I will cite only one . . . in television where one can detect the subtle beginnings of what I call "tv's audience leakage."

Every shopping day. 23,753 homes buy a tv set for the first time. And the circulation of evening television continues to mount. Witness the 17,271,000 homes that now watch tv per average minute in the prime 8:00-10:00 p.m. hours. Last year it was 13,779,000 homes. In 1952 it was 11,211,000 homes. Yet this fabulous growth (54% in two years) has, I fear, obscured a small contrary trend which, if unheeded, would constitute a threat.

I refer to television's audience leakage. That segment of tv's potential audience which leaks away before its expected volume is delivered to the advertiser.

We at ABC have been studying homes whose viewing is atypically light. This is the group whose viewing habits are said to be proving increasingly "selective." This is a euphemism for what our research shows to be some evidence of a still small but growing reaction against what has been called "the misery of choice" between programs of too similar and therefore monotonous quality. I refer to the beginning of a development more fundamental than the wearing out of ty's novelty.

Program diversification and balance offering a greater variety of choice will plug the leak. And this means a program fare in prime time—far broader than variety reviews, comedians and drama shows.

It means a refusal on the part of both the advertiser and the broadcaster to worship at the shrine of ratings. The total cumulative audience—not the per-telecast audience—must be the test. It would be unthinkable for the New York Times, for example, to cut to tabloid size to reach the circulation of the Daily Yeas. Yet this absurdity would parallel the ratingitis which has infected television with the virus of imitation which results in sameness.

This is why ABC TV is delighted to carry the Foice of Firestone. This is a program with its own telecast concept at doesn't attempt to follow the pattern of any other program it has its own vitality. Those who have pointed out that the Foice of Firestone

fails to achieve the highest levels of rating apparently fail to see that this program adds far more to television's circulation base, i.e., its net unduplicated audience, than the typical higher rated program.

However, a program which is new and different can also be a serious contender for top 10 rating honors. For example, Disneyland which premieres on ABC TV October 27. Disneyland will rotate four new and different format areas. New concepts which innovate, not imitate,

One 1954-1955 tv trend to beware is "tv's audience leakage." The leak, now tiny, can be completely plugged by new programing which does not imitate but which through offering the public something either new or different adds variety, richness, balance, and therefore audience recruiting power to television's program structure.

INTEREST GROWS IN NEWS

By Ted Bergmann Managing Director, Du Mont



Sponsors with whom Du Mont is shaping up its fall and winter schedule are showing major interest not alone in entertainment programs, but in news, in sports

and in color, as well as in the production facilities being made available to them through our new Tele-Centre. We are negotiating at the moment with 20 national advertisers on shows that range from 30-minute dramatic presentations and quizzes to a one-hour variety show. We find several substantial network sponsors interested in strong news programs and we fully expect to have at least one such program on the air this fall with an outstanding nationally known commentator as its key personality.

Ratings on professional football last fall disclosed an enthusiastic Sunday afternoon sports audience. We wil take advantage of that by airing a strong schedule of weekend Saturday night and Sunday afternoon footbal games from October through early December.

During the last few weeks virtually all important sponsor and agency executives in Vlanhattan have visited ou

264 SPONSOI

new Tele-Centre. They tell us they are impressed by its completeness, by facilities which assure them economical production of any type program from the simplest to the most elaborate. They were likewise interested in our plans to originate color programs by film over WABD in September and to nick up color "live" from the networks un WDTV, Pittsburgh, about the same time, with WTTG, Washington, adding similar equipment sometime later.

RADIO-TV AT CROSSROADS

By E. L. Deckinger

Vice President & Director of Research The Biow Co., New York



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Television and radio are each at crossroads in their development. Television is on the verge of becoming a national medium for advertisers; radio faces the

possibility of loss of such status for advertisers.

In such an atmosphere of turbulence and change, the media analyst must be alert to many trends. Among them are these:

A.—Television developments

- 1. The size of network needed for virtual national coverage.
- 2. Degree of success of morning and day tv.
 - 3. Rate of development of uhf.
- 4. Rate of development of a "third" network.
 - 5. "Settle down" level of ty viewing.
 - 6. Rate of development of color.
- 7. Development, if any, of subscription tv.
- 8. Degree of success of tv interests in keeping costs under control.
- 9. Rate at which home-saturation is achieved in set-ownership.
- B.—Radio
- 1. Success of radio in programing to combat ty.
- 2. Effect of influx of tv serials and growth of day to in general-on day radio.
- 3. Effect of development of secondary to set on radio's secondary audience.
- 4. Radio's ability to lure marginal audiences—out-of-home (including automobile), secondary sets and so on.
- 5. Radio's ability to adjust costs to changes in audience delivery.

- 6. Radio's resourcefulness in developing high circulation, low cost techniques.
- 7. Degree to which ownership and use of home radio sets continues to develop.

All things considered, sharp vigilance is necessary in order to keep current with today's very fluid media situation.

49TH & MADISON

(Continued from page 18)

WBAY-TV STUDY

We would be glad to have all further details you may have on the Wisconsin study l"How far out does a ty station sell?" 3 May 1954, page 38], which appears to be an extremely interesting one.

> RICHARD G. BLAINE Manager Radio-Tv Dept. Raymond Spector Co. New York

A preliminary report on the Wisconsin study appeared in the 3 May 1954 issue. Results probably will not be published nutil late this year.

CLOTHING CASE HISTORIES

Do you have any television result stories for men's furnishing and department stores? We would appreciate anything your research department ean dig up.

JOHN SINCLAIR Sales Dept. WCIIS, Charleston

• SPONSOR's Readers' Service Dept, is glad to furnish readers with titles and dates of case historics and result stories in specific product categories.

INTERNATIONAL SECTION

We have noted that in your fine seetion on International Radio and Tv [28 June 1954, page 41] many authorities recommended program buys abroad.

We, however, have found the use of radio spot announcements the most effective single selling tool for consumer products in international advertising. Furthermore it seems to be equally effeetive in all markets. Commercial television is beginning to emerge throughout the world, particularly in Latin America, but radio is still the top medium and the spot announcement, despite the common abuse of multiple spotting in the same hour, remains the best seller.

Among our elients using radio spots

on a wide and intensive scale are Borden for Klim milk. Gudo. Hemo and Instant Coffee: Lever Bros. Co. for Rinso Blue, Lifebuoy, Lux Toilet Soap, Pepsodent; Quaker Oats Co. for Quaker Oats: Griffin Mfg. Co. for ABC Polish, Liquid Wax and Allwite; Lambert for Listerine Antiseptic: Norwich for Pepto-Bismol and Amolin.

We place and supervise 43 hours of radio and five and one-half hours of television programs abroad weekly along with spot announcement campaigns in both media totaling more than 325,000 spots annually.

We well realize the great values of radio and television programs and it is our feeling that all programs should be designed to meet the special needs of the products advertised on them. We are more impressed by good ratings for programs aimed directly at the buyers of the products advertised than by high ratings for shows which just have large, undefined audiences. Our client Esterbrook Pen Co. has a great potential sale to school youngsters. To meet the special interest of these buyers we developed a radio program series called Esterbrook Goes to School which features a visit each week to a different high school. The series has proved phenomenally popular with strong sales results. Esterbrook plans to expand the series into many additional markets.

With the advent of commercial television in markets overseas we have been consistently on the alert for adapting successful radio programs into this medium. Lever Bros. has just authorized placement of a television series over WKAQ-TV. San Juan. Puerto Rico, based upon their radio series Los Jibaros. This series has been on radio for 23 years and it is our high hope that this record will be equaled or exceeded in television.

We feel that merchandising of radio and television campaigns is one of the most significant factors in selling. All the tricks of selling must be used to support the regular advertising. In Puerto Rico an offer of chinaware containing the picture of "The Last Supper" was extended over a daily radio serial drama and over the Favorite Story show on television. This offer has provided plenty of goodwill for the Borden name.

> James G. Zea Director of Radio and Tv Natl. Export Advertising Service New York



WCOV-TV

Montgomery, Alabama
"CRADLE OF THE CONFEDERACY"

PROGRAMS

WCOV-TV is a primary CBS affiliate but we also carry top flight programs from ABC, DuMont & NBC.

34 live studio shows are featured weekly on WCOV-TV.

VIEWERS

We're 85 miles from the nearest television competition. Conversion is practically 100% and set ownership is almost 40%.

AVAILABILITIES

We'll have to admit that the spot next to "I Love Lucy" and the "Pabst Fights" are gone but we still have some choice ones left.

ASK ANY RAYMER
OFFICE FOR DETAILS

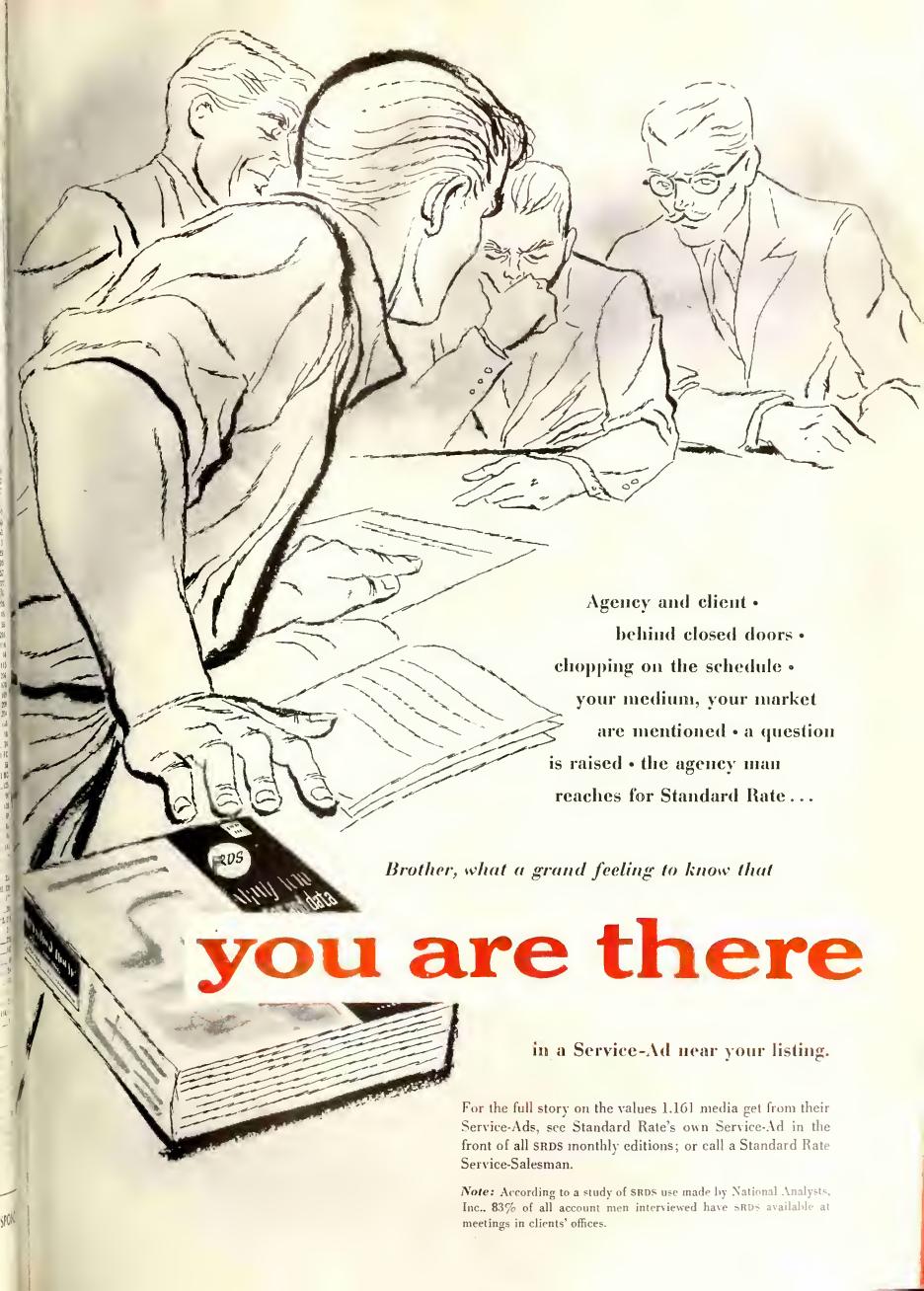


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Fall Facts: 1954

Turn a 10-man (and woman) editorial staff loose for a month to six weeks on a project as challenging as the fall radio and ty picture and you're bound to come up with something worthwhile.

This year's Fall Facts issue (our eighth) comes to 268 pages, as against 236 last year and 68 pages in 1947, our first such issue. Perhaps no other yardstick could show so graphically not only the growth of the air industry these past eight years but also the acceptance of these Fall Facts issues as "use" handbooks for fall buying by agencies and advertisers.

What's in these 268 pages this year that should make you drop everything the moment you get the issue and start reading? A glance at the index on page 8 will tell you.

As for the trends the SPONSOR staff has uncovered, you'll find them detailed in the lead article pages 35 to 37. These are three key ones, as we see it:

1. The skyrocketing growth of tv. which has made the surge of every

other medium pale into insignificance when compared with it. Stations approaching the 400 mark. Color about to come in to set off another frenzy of excitement just as most people are getting used to black-and-white. Advertisers seeking new ways to use this dynamic new medium.

- 2. Radio's increasing values, partly through network rate cuts, partly through the astonishing sale of new sets and partly through the rising costs of competitive media, including tv. Whatever radio's long-term future, it is today the only truly universal mass medium in the country (98.3% saturation).
- 3. The increasing awareness of both air media on the part of national, regional and local advertisers. The figures show radio and tv increasing in billings at a greater rate than newspapers or magazines. This will continue as color gives tv the one exclusive feature that magazines have capitalized on in the past.

For the thousand and one tips on what's happening in the radio and ty fields, as well as what's going to happen this fall and winter, you'll not only want to skim through the entire issue right now but also file it to refer to again and again.

As usual Radio Basics. Tv Basics and, for the first time. Film Basics will be reprinted and available to you at nominal cost.

A wise decision

The decision of the NARTB's Television Board and the Television Advertising Bureau (TvAB) to merge plans for a single all-industry to sales promotion bureau instead of heating each other's brains out was a wise one.

The industry would have suffered had two to bureaus been set up.

Time is vital, however. The bureau should get functioning as soon as possible. The entire industry needs the facts, figures and data that only a strong to bureau supported by every to station and network can give it. SPONSOR is glad the breach between the two groups has been closed.

Meantime the separate NARTB-sponsored to county-by-county set census and circulation survey should move forward at full speed.

"Tv radio"

Jack Gould, the New York Times' radio-ty reporter, created a buzz of excitement in the Big City recently when he devoted a full column to "tv radio." He revealed that for the past vear he's had a four-tube fm mobile radio that tunes only the sound chans nels of New York's seven video stations. The listening, he says, is far superior to ordinary radio fare, the pace being slower and more realistic, the "acting" superior and the programs far more exciting than network radio's, especially at night. He suggested that set makers could turn out "ty radio" sets for perhaps \$25.

Long before the column appeared, a network president told sponsor that radio networks may have to become adjuncts to tv networks to survive.

SPONSOR does not share this belief. Although there is a place for "ty radio." SPONSOR regards radio as a medium separate and distinct from all others, with programing qualifications of its own.

"Tv radio," while a happy development for specialized purposes, should not be confused with radio as a prime advertising medium.

Applause

Jake Evans' new book

Not often does a book come out written for one group that can be recommended for another.

Jake Evans' Selling and Promoting Padio and Television is just such a book. Obviously written for the time and program salesman, it can be read with profit by every advertiser and agencyman interested in the air media.

Reason: Jake Evans is NBC's direc-

tor of national advertising and promotion.

As examples of what should prove of especial interest to admen are the two chapters "Selling Radio in a Television Market" and "What Television Offers the Advertiser."

The first lists six exclusive features enjoyed by radio, including radio's ability to sell people who do not read magazines or newspapers.

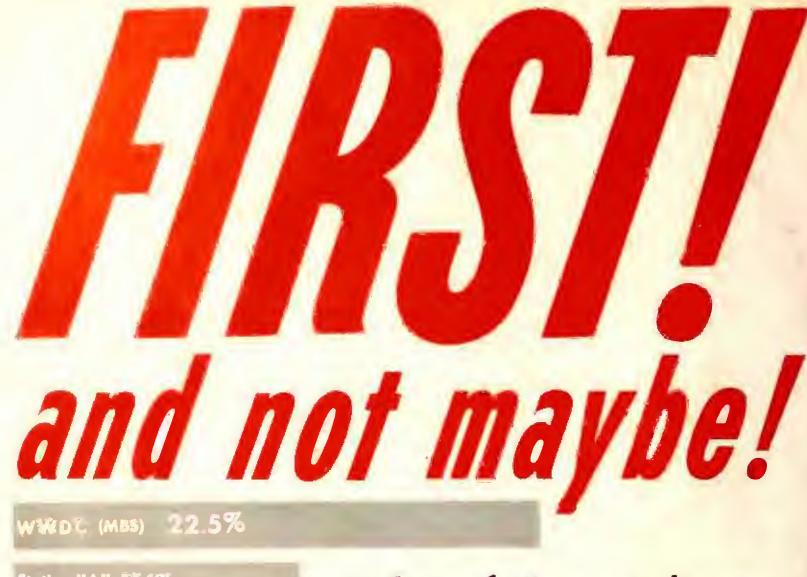
As for television, Jake makes three

points about the medium:

- It offers the advertiser more sales of his product.
- It offers him greater public knowledge of his product.
- It offers him more prestige for his company.

The 348-page book (with index) was published at \$5.95 by Printers Ink Publishing Co. It's so well done you'll want a copy.





Station "A" 14.6%

Station "B" 11.2%

aa, "C" 8.3%

"D" 5.7%

"E" 5.7%

"F" 4.5%

3.9%

2.8%

2.6%

Represented Nationally
by John Blair & Company

1.8%

1.2%

MISC. 15.2%

The Pulse, Inc. Report: Winter, 1954.

In Out-of-Home Audience

This is a survey—not just an opinion.

PULSE made it—February, 1954—of the huge out-of-home radio audience in Washington, D. C.

WWDC has this big extra bonus audience locked up tight.

About one-quarter of this entire listening audience sets its dial to WWDC—and stays there, day and night.

WWDC is dominant 77% of the time.

What are your plans for selling the always-rich Washington market? You can hardly do without WWDC. Get the whole story about this sales-producing station from your John Blair man.

In Washington, D.C. it's